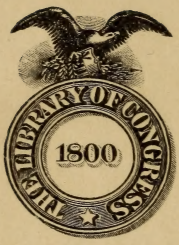


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Horatius Flaccus, Q.

# QUINTI HORATII FLACCI

# SATIRÆ, EPISTOLÆ,

ET

# ARS POETICA.

1151
1307

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## THE SATIRES, EPISTLES AND ART OF POETRY

ON THE BASIS OF THE EDITION

## BY THE REV. DR. M'CAUL;

WITH

COPIOUS NOTES, PARTLY ORIGINAL AND PARTLY SELECTED FROM BENTLEY, DOERING, MITSCHERLICH, JAHN, HEINRICH, DILLENBERGER, AND ORELLIUS.

BY GEORGE B. WHEELER, A.B.

EX-SCHOL. AND SEN. CLASS. MOD. T.C.D.

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# M^c^CAUL'S PREFACE

TO THE

# SATIRES AND EPISTLES.

THE works of Horace are already before the public in such a variety of forms, the number of commentators is so great, and the mass of annotation so fully illustrates and explains almost every point that might cause difficulty to the reader, that the announcement of another editor may justly excite surprise.

I am conscious that an unfavourable impression must arise from this; and feel that in presenting a new edition of the Satires and Epistles, I expose myself to the impeachment either of unjustly depreciating the merits of others, or of presumptuously overrating my own. It is not my intention, however, to anticipate these charges by aspersions on the knowledge or industry of previous editors, nor yet by professions of what I have myself been able to effect. I shall merely state my object in preparing this edition and the plan which I have pursued. My readers will then be better qualified to pronounce how far the reproof of the poet may be applicable—

"In silvam non ligna feras insanius."

The edition is intended for the use of students who have not made much progress in classical literature. Accordingly, Latin annotation is discarded as the medium of explanation; and the attention of the reader is directed to points of minor importance to

the advanced scholar. Remarks, illustrative of historical, geographical, and archæologic allusions, are introduced: peculiarities of syntax or prosody are noticed; the connexion carefully traced, where the abruptness of the poet rendered such assistance requisite; and the different solutions proposed by commentators, difficult of access to the young reader, are collected on almost every disputed point. I have attempted in fact to produce a *variorum* edition, but with this difference from those which have already appeared, that it is only on the difficulties that I have collected the opinions, and have confined myself to a more limited, perhaps a more select, range of commentators. The editions which I usually had before me are those by Lambinus, Cruquius, Bentley, Baxter, Gesner, Zeunius, and Doëring. And yet, wherever any thing deserving notice appeared in any other edition which I had an opportunity of consulting, I have introduced it, taking care, however, in every instance where I could recollect or discover the authority, to give the name of the commentator to whom the reader was indebted for the observation. Justice appeared to require such an acknowledgment, and besides, this advantage results, that the student is made acquainted with the authority which sanctions each interpretation or opinion.

The only objection to this plan, of which I am aware, is, that instead of removing doubts it rather tends to excite them, by perplexing the reader with a variety of conflicting opinions. I have endeavoured to obviate this by marking the explanation which I

regard as correct; not that I wish to set up my judgment as a standard, but it appeared reasonable that the same person who suggested the difficulties should also assist in the solution; and, moreover, the student may justly require that the guide, to whose direction he submits, will not desert him in those places where his assistance is most required.

In some passages, where it seemed immaterial which opinion was selected, I have expressed no preference; whilst in others, where I was not satisfied with any interpretation which had been given, I have ventured to offer suggestions of my own, or have not hesitated to confess ignorance.

In the illustrations of history, geography, antiquities, and biography, I have studied conciseness. Their brevity will, I trust, induce my readers to consult the proper authorities on such subjects.

Whilst noticing the assistance which I have had in the notes, it would be injustice to omit Anthon's edition. Through the kindness of a friend, I was favoured with, I believe, the only copy which had then reached Ireland; but, unfortunately, the work was somewhat advanced before I received it. It is a compilation fully attesting, by abundant and diversified matter, the industry and perseverance of the laborious editor.

In the text, I have taken that of Doëring's edition as the basis, occasionally introducing other readings from a comparison of Bentley's and Gesner's, but rejecting conjectural emendations, although there are no few passages in which I would gladly have adopted them.

In this part of my work I had anticipated great assistance from the edition by Fea, (*Rom.* 1811,) as, although aware of Doëring's severe judgment, I had heard high encomiums pronounced on it by eminent scholars. But in this expectation I was disappointed. Fea possessed no other qualification for an editor than industry; and even this he has grossly misapplied, in attempting to depreciate the talents and research of Bentley. The reputation of that illustrious critic stands on a basis too firm to be overthrown. Naturally endowed with acute penetration, the most retentive memory, and delicate discrimination, he availed himself of all the advantages of a most extensive course of reading, and, whatever censures he may have incurred by rashness or confidence, displayed more scholarship, even where he was wrong, than others have done where they are confessedly right. But to return—the most material change in the text arises from the omission of the exceptionable passages. As the necessity for this is obvious to the majority, (particularly to teachers,) I think it useless to enter on any defence of the alterations which I have made.

It remains to notice the introductory matter, and the Appendix. In drawing up the life of Horace, I have cited only those passages which appeared sufficient to establish the points that I have laid down. It obviously might have been extended to greater length, and illustrated by many more quotations. The *Fasti Horatiani* are compiled from the outline prefixed to Ernesti's Clavis Horatiana, and Clinton's Fasti Hellenici. To this latter

accomplished scholar I have to express my obligations for assistance both on this and other occasions. His valuable work is so important an addition to classical literature, that the library of the student without it can scarcely be deemed complete.

As a sketch of Roman satire appeared a useful addition, I have given the outlines of its rise and progress, leaving it to the reader to fill them up in the course of his subsequent reading. I am indebted, for assistance on this subject, to Casaubon, Ruperti, Kœnig, Dunlop's Roman Literature, and the admirable article on Latin Poetry in the Encyclopædia Metropolitana.

In the *Appendix* I had intended to discuss the difficulties at greater length than the limits of a note would permit: but the bulk of the volume compelled me, almost completely, to abandon my original intention. The Appendix, in consequence, will be found less interesting and useful than I trusted tc have been able to make it.

I cannot conclude without expressing my regret at the length of time which has elapsed since the announcement that these sheets were in progress through the press. On the conclusion of the first book of the Satires, circumstances, over which I could exercise no control, compelled me to turn my attention to other subjects for a considerable time; and even when I was able to resume my work, I could devote to it only that portion of the day which remained after long and laborious mental occupation.

As the reader is now, I trust, sufficiently acquainted with the design and plan of the work, I

submit it to his notice without further introduction. Although sensible that there are deficiencies, and those, probably, neither few nor trifling, yet at the same time, I feel persuaded that the difficulty of the author whom I have attempted to explain, the arduous plan adopted in the selection of the notes, and the liability of all to fail, will be deemed sufficient pleas, if not to palliate errors at least to excuse blemishes.

J. M^c^C.

*7, Trinity College,*
*20th Nov.* 1833.

# ON SATIRE.

1. Different derivations have been given, by scholars, of the word *satira*. Some,* who regard it as taking its origin from Greece, write *Satyra;* others,† agreeing with Quintilian (X. 1. 93, *satira tota nostra est*), that it was a Roman invention, read *satura*, or (as *u* and *i* are interchanged) *satira*.‡ The name is said to be derived either *ab Satyris*, because the character of the subject and language is such as becomes Satyrs: or from *satur*, as this composition adopts the freedom and severity which arise from indulgence in wine; from *saturitas*, on account of the abundance of matter; from *lex satura*, which contained many and different subjects, or from *lanx satura*, a charger or tray on which it was the ancient custom to offer to the gods the first fruits of the produce—παγκαρπὸν θυσίαν. Of these the last appears preferable. Thus the etymology of the word arises from the application of *satura* to whatever contained a variety of things (somewhat as we use the word *medley*, and as Juv. says *nostri est* farrago *libelli*), and in this species of composition this variety was either of subjects, designs, or metres, or prose and verse.

2. The ancient *satira* was of two kinds, dramatic and didactic. The former was also the more ancient. It took its origin (as Livy

* Jul. Cæs. Scaliger, Dan. Heinsius, Vulpius, Flœgels, Blankenburg and Conz.

† Jos. Scaliger, Casaubon, Spanheim, Rambach, Rigalt, Dacier. Manso, Kœnig. and Ruperti.

‡ In Greek poetry the σιλλοὶ bear the closest resemblance to the Roman Satire. They were invective poems in which parody formed the principal part. Timon (who lived in the age of Ptolemy Philadelphus) and Xenophanes are usually noticed as the most remarkable authors of these.

VII. 2, informs us) from the verses called *Saturnii* or *Fescennini*, to which Horace alludes in the *locus classicus* Epist. II. 1. 139. These compositions were not devoid of rhythm, yet appear to have had no regular measure. *Satura* or *satira*, then, as applied to a species of composition, originally meant a rude kind of dramatic entertainment, embracing recitation, music, and acting. On the introduction of the regular drama it was known by the name *exodium*. From Festus, p. 411, it appears that Cn. Nævius* wrote satires of this species.

3. The most important passage respecting the *Fabulæ Atellanæ*,—that in which Livy is speaking (VII. 2) of the introduction of the Tuscan *ludiones* at Rome in the year A. U. C. 330,—has often been misunderstood; and the same has been the fate of a passage in Tacitus (IV. 14), in which the historian mentions the expulsion of the actors from Italy in the year A. U. C. 776. With regard to the latter, Tacitus has caused some confusion by his inaccurate use of the word *histrio;* but Suetonius has the phrase *Atellanarum histrio* (Nero c. 39); and the word had either lost its earlier and more limited signification, or the Atellanæ were then performed by regular *histriones*.

Livy says that, among other means of appeasing the anger of the gods in the pestilence of A. U. C. 390, scenic games were for the first time introduced at Rome. Hitherto the Romans had had no public sports except those of the circus—namely, races and wrestling; but now this trivial and foreign amusement was introduced. Etruscan *ludiones* danced gracefully to the sound of the flute without any accompaniment of words, and without any professed mimic action. Afterwards, the Roman youth began to imitate these dances, and accompanied them with unpremeditated jests, after the manner of the Fescennine verses; these effusions gave way to the *sa-*

* Nævius was junior to Livius Andronicus, but preceded Ennius. He was the author of a poem on the first Punic war, and of several dramas. He died at Utica, about 201. B. C., to which he retired to avoid the indignation of Scipio Africanus and Metellus, excited by the severity of remarks on their characters.

*tura*, written in verse and set to the flute, which was acted by professed *histriones*, with suitable songs and gestures; and then, after a lapse of several years, Livius Andronicus ventured to convert the *satura* into a regular poem, and to make a distinction between the singing (*canticum*) and the dialogue (*diverbia*), the latter alone being reserved to the *histrio*. Upon this, the Roman youth, leaving the regular play to the professed actors, revived the old farces, and acted them as afterpieces (*exodia*) to the regular drama. These farces, he expressly says, were of Oscan origin, and akin to the *Fabulæ Atellanæ;* and they had the peculiar advantage of not affecting the civic rights of the actors.

It is manifest from this passage that the Roman youth were not satisfied with either the Tuscan or the Greek importations, and that it was their wish to revive something not foreign, but national. Of course Livy cannot mean to say that the Oscan farce was not introduced at Rome till after the time of Livius Andronicus Muso, and that it was then imported from *Atella*. For whereas Muso did not represent at Rome till the second Punic war,* Atella shared in the fate of Capua ten years before the battle of Zama, and the inhabitants were compelled to migrate to Calatia.† Now it appears from the coins of this place that its Oscan name was *Aderla;*‡ and the Romans always pronounced this as Atella, by a change of the medial into a tenuis, as in *Mettus* for *Meddix*, *imperator* for *embratur*, *fuit* for *fuid*, &c. This shows that the name was in early use at Rome; and we may suppose that, as an essential element in the population of Rome was Oscan, the Romans had their Oscan farces from a very early period, and that these farces received a great improvement from the then celebrated city of *Aderla* in Campania. It is also more than probable that these Oscan farces were

* Porcius Licinius, apud Aul. Gell. XVII. 21:
Intulit se bellicosam in Romuli gentem feram.
*Pœnico bello secundo* Muso pinnato gradu
See also Hor. II. Epist. I. 162.

† Livy, XXVI. 16, XXII. 61, XXVII. 3.

‡ Leipsius ad Inscriptiones, p. 111

common in the country life of the old Romans, both before they were introduced into the city,* and after the expulsion of the *histriones* by Tiberius.† For the mask was the peculiar characteristic of the Atellanæ,‡ and these country farces are always spoken of with especial reference to the masks of the actors.

We may be sure that the Oscan language was not used in these farces when that language ceased to be intelligible to the Romans. The language of the fragments which have come down to us is pure Latin,§ and Tacitus describes the Atellana as "Oscum *quondam* ludicrum."‖ Probably, till a comparatively late period, the Atellana abounded in provincial and rustic expressions;** but at last it retained no trace of its primitive simplicity, unless we are to seek this in the gross coarseness and obscenity†† which seem to have superseded the old-fashioned elegance of the original farce.‡‡ —Donald. Varr. p. 99.

4. Ennius§§ introduced the didactic satire, hence he is called, Sat. I. 10, *rudis et Græcis intacti carminis auctor*. Of his satires but a few verses remain. From these fragments, however, and some brief no-

* Virgil. Georg. II. 385, sqq.:

Nec non Ausonii, Troja gens missa, coloni
Versibus incomptis ludunt risuque soluto,
Oraque corticibus sumunt horrenda cavatis.

Comp. Horat. II. Epist. I. 139, sqq.

Juvenal, Sat. III. 172, sqq.:

Ipsa dierum
Festorum herboso colitur si quando theatro
Majestas, tandemque redit ad pulpita notum
Exodium, quum personæ pallentis hiatum
In gremio matris formidat rusticus infans.

‡ Festus, s. v. *personata fabula*, p. 217, "per Atellanos *qui proprie vocantur personati*."

§ See Diomed. III. pp. 487, 488, Putsch.

‖ Ann. IV. 149. **Varro L. L. VII. c 84, p. 152.

†† Schober, über die Atellan. Schauspiele, pp. 281, sqq.

‡‡ Donat. de Trag. et Com. "Atellanæ salibus et jocis compositæ, quæ in se non habent nisi *vetustam elegantiam*." The *Atellana* as well as the *comœdia* of the Romans derived many of its later features from the Doric farces of the Greeks: see Müller, Hist. Lit. Gr. ch. XXIX. § 5 (vol. II. p. 43, note).

§§ Born A. U. C. 515. (B C. 239.) Died, A. U. C. 585, (B. C. 169.)

tices supplied by other writers, it may with some probability be inferred that his satires were but rambling compositions, remarkable for the great variety of metres* and subjects, and sometimes adopting the form of dialogue, and treating of matters drawn from common life, with the object of improving society by condemning the prevalent vices. From Diomedes, III. p. 483, we learn that Pacuvius, the celebrated tragic poet, wrote satires of this species.

5. In the more ancient periods of Greece, the gathering in of the harvest (*condita post frumenta*) afforded a season of joy and festivity. At these festivals the rustics united in songs, i. e. a *hymn* of gladness and gratitude to the Deity, and (*sacris functus, potus et exlex*) in rude amœbean strains, with personal invectives on each other. These songs would naturally be accompanied by artless gesticulations, and in the progress of time a chorus of Satyrs (i. e. a chorus of persons representing the original worshippers of Bacchus) was instituted. The office of this chorus would be twofold; firstly, it should join in a hymn of thanksgiving to the giver of the fruits; and, secondly, should indulge in the wild and unrestrained licentiousness of the productive god; and from this chorus, in its first capacity, came Tragedy, in the second, Comedy. But when Tragedy and Comedy had been cultivated, and each became a distinct and separate species—and when the sufferings of mythic heroes became the subject of the one, and political or mythological opinions were promulgated in the other, the populace missed the primitive and Bacchic element (*οὐδὲν πρὸς Διονύσον*). To restore this element Pratinas introduced a third species, called the Satyric Drama, which had *tragic* plots but *comic* composition, introduced shortly after Thespis, and repeated at the end of trilogies, which thus became tetralogies. This new species is called by critics *Fabulæ Tragico-Satyricæ*, of which the only example is the Cyclops of Euripides. But the comedians also would not be slow to adopt this new invention, and hence we find pieces called *Comico*-Satyricæ, written not by *tragic* but by *comic* poets, for no poet cultivated

* Embracing dactylic, iambic, and trochaic, as in the *Margites* of Homer.

more than one species of art. We have no certain knowledge, however, of their real nature, since their names are frequently confounded with those of comedies. To this class Eichstædt refers the κωμῳδοτραγωδία of Alcæus, and the ἱλαρτραγωδία of Rhinton.

Eichstædt however, upon probability, endeavours to mark the differences between them; 1st, the tragico-satyric was derived by *tragic* poets from the mythic circle; they tempered the gravity of the subject (*incolumi gravitate*) with the merriment of the Satyrs, and joined amusement with instruction—while the *comico-satyric* was written by *comic poets*, on subjects derived from every-day life; they had a large share of ribaldry and coarse abuse, and their only aim was to please the populace.

2ndly. The tragico-satyric retained the ancient chorus of satyrs. This was necessary, as their subjects were derived from the mythic circle of events having reference to Bacchus. On the contrary, the comico-satyric had no satyrs, but, when necessary, devolved their office upon others. Deriving their subjects from common life, the Satyrs could not well be introduced except when the poets wished to hold up an infamous person to ridicule, then they introduced him upon the stage in the character of a satyr, but with a mask pourtraying the individual's countenance.

3rdly. The scene of the tragico-satyric was laid among rocks and trees in the country, the old haunt of the satyrs: while the scene of the comico-satyric was laid necessarily in cities.

4thly. The tragic-satyric were never acted unless in company with tragic dramas; the comico-satyric were frequently acted without any accompanying drama.

6. The spirit of invective did not in Greece confine itself to these forms; it also prevailed in the *Epic* as in the Margites attributed to Homer, the *Lyrics* and *Iambics* of Archilochus, the *Didactic*, as in the poem of Simonides, on the manners of women; and, lastly, in the σιλλοὶ: for which see note third, page vii

The *Fabulæ-Atellanæ* of the Romans closely corresponded with

the comico-satyric of the Greeks; 1st, in the chorus and management of the plot; 2nd, in the ribaldry of style; 3rd, in the nature of the action; 4th, in not being united with another dramatic performance.

"Latina Attellana a Græca Satyrica differt: quod in Satyrica fere Satyrorum personæ induṷuntur, aut si quæ sunt ridiculæ, similes Satyris, Autolycus, Busiris: in Attellana, Oscæ personæ, ut Maccus."—*Diomedes.*

7. Although the introduction of the didactic satire should be ascribed to Ennius, yet C. Lucilius* improved it so much that he has been styled the "inventor." The improvements which he made consisted in his adoption, for the most part, of the heroic metre, but seldom using the iambic or trochaic. His style, also, was formed on the model of the ancient Greek comedy.† Whilst his language borrowed the freedom of colloquial discourse, the asperity of satire was somewhat chastened by polish and humour. The vices of the times were censured with severity, and even the blemishes of individuals were freely exposed. Thus satire, recommended by his genius, became a favourite species of composition. But it had not yet reached maturity. Lucilius was careless regarding the versification, indifferent to the selection of words and the flow of his measures. He not unfrequently used harsh separations of the syllables of a word‡ and was extravagant in the introduction of Greek.§ There was a want of elegance and refine-

* A Roman knight born A. U. C. 606, (B. C. 143,) at Aurunca; died at Naples, A. U. C. 651, (B. C. 103.)

† Sat I. 4.

Hinc omnis pendet Lucilius, hosce secutus,
Mutatis tantùm pedibus numerisque.

‡ Ausonius (Epist. V. ad Theon.) ridicules this defect:

Villâ *Lucani*—mox potieris—*anâ*,
Rescisso discas componere nomine verum;
*Lucilî* vates sic *imitator* eris.

§ Hor. Sat. I. 10

At magnum fecit, quòd verbis Græca Latinis
Miscuit.

ment in his composition, which offended the nice taste of the Augustan age; and, notwithstanding the high estimation in which he was commonly held, Horace has ventured to pronounce on him—*durum componere versus—pigrum ferre rectè scribendi laborem—fluere lutulentum,—sæpe ferentem plura tollenda relinquendis—detereret sibi multa, si foret hoc nostrum fato dilatus in ævum.*

Lucilius, however, remained a favourite author with the Romans, and perhaps it may with justice be doubted whether the satires of his more refined successor attracted, at the time of their appearance, as much admiration from his countrymen.

8. Between the times of Lucilius and Horace there appear to have been several authors of satirical compositions but even their names are now unknown, except P. Terentius Varro,* who also wrote Argonautics and the war of the Sequani.

Casaubon mentions Suevius Nicanor and Lenæus, but Ruperti doubts that their satires were on the model of the Lucilian. He substitutes T. Albutius (Varro de re Rustic. III. 2. 17), of whom Lucilius makes frequent mention in his satires. In Horace's age, as Porphyr., on Epist. I. 3. informs us, Julius Florus was the author of some satires. After this period many pursued this species of writing, but of all these the most celebrated were Juvenal and Persius. Turnus, who lived in the times of Titus and Domitian, is mentioned in terms of the highest praise by Martial, VII. 97, XI. 10. Rutil. in Itinerar. I. 600, and Sidon. Apollin. Carm. IX., but of his works we have only one or two fragments. A satire of this age, written by a female, Sulpicia, the wife of Calenus, is still extant, on the merits of which critics have pronounced almost opposite opinions.

9. Another species of satire owes its origin to M. Terentius Varro, the celebrated antiquary. It somewhat resembled that of Ennius,

* Hoc erat, experto frustra *Varrone Atacino*
Atque quibusdum aliis, melius quod scribere possem
Inventore minor. Sat. I. 10.

in the variety of subjects and measures, and the blending of the serious with the humorous, but differed in having prose intermingled with verse, and also, like Lucilius, using both Greek and Latin. In these Varro imitated the style and manner of Menippus of Gadara (so often introduced as a character in the dialogues of Lucian), and hence entitled them Menippean. As the works both of Menippus and Varro are now lost, we must be satisfied to form an opinion of the former from the caricature of his style by Lucian in the Μένιππος ἢ νεκυομαντεία—whilst from Cic. Acad. Quæst. I. 2, we may learn from Varro's own statement what plan he pursued in these compositions.

*Quæ nemo adhuc docuerat nec erat unde studiosi scire possent, ea quantum potui (nihil enim magnopere meorum miror) feci, ut essent nota nostris: a Græcis enim peti non poterant, ac post L. Ælii nostri occasum ne a Latinis quidem. Et tamen in illis veteribus nostris, quæ Menippum imitati, non interpretati, quadam hilaritate conspersimus, multa admista ex intima philosophia, multa dicta dialectice, quæ quo facilius minus docti intelligerent, jucunditate quadam ad legendum invitati, in laudationibus, in iis ipsis antiquitatum proœmiis philosophiæ scribere voluimus, si modo consequuti sumus*

The principal authors of this species of satire were, Julian in his satire on the Cæsars, and the Μισοπώγων· L. Annæus Seneca, in the mock deification of the emperor Claudius; T. Petronius Arbiter, in his Satirica; Apuleius, in the Golden Ass; Marcianus Mineus Felix Capella, in his work on the liberal arts and sciences; and Anicius Manlius Torquatus Severinus Boethius, in his Consolations of Philosophy. Amongst the compositions of modern writers, the *Encomium Moriæ*, by Erasmus, stands foremost.

10. Aulus Persius Flaccus was born at Volaterræ in Etruria, A. U. C. 787. A. C. 34. Under the instruction of M. Annæus Cornutus (himself a satirist) his literary taste was formed, and to his correction his compositions were submitted. The danger which the satirist incurred by personal allusions, in such perilous times as those

of Nero, and the advice of Cornutus, are usually assigned as the reasons of the obscurity which prevails throughout his satires. But whether the darkness of his style resulted from defect or design, his compositions, as we have them, appear to possess nothing of sufficient value to counterbalance the trouble of discovering the meaning. Here and there a few striking passages present themselves, the effect of which is, perhaps, mainly to be ascribed to contrast; but the general characteristics of his style are harshness, affectation, and obscurity, frequently relieved, indeed, by imitations of Horace, but, for the most part, inelegant, conceited, and intricate. Casaubon has zealously upheld the character of this his favourite author, even to the disparagement of Horace and Juvenal. But notwithstanding the judgment pronounced by this ingenious and accomplished scholar, I am disposed to think that there are but few who can recongise in the satires of Persius any claims to the extravagant praise with which they appear to have been received by his contemporaries; and, although Quintilian has asserted—*Multum et veræ gloriæ, quamvis uno libro, Persius meruit*—there are not many, perhaps, at present who would consider the proverb

'Si non vis intelligi, debes negligi,"

as a harsh or inappropriate sentence on the merits of this satirist.

11. Decius Junius Juvenal was born at Aquinum, a town of the Volscians, probably A. U. C. 795. A. C. 42. Independent in his circumstances, he devoted himself to oratory more as a pleasure than a professional occupation. It was not until he had reached middle age that he turned his attention to satirical composition, when he was induced to apply himself particularly to it by the success of a satire which he had written on the actor Paris, Domitian's favourite. Under Adrian, the satirist, in his eightieth year, was presented to the command of a cohort in Egypt, through the influence of an actor, who possessed similar power with Adrian, to that of Paris with Domitian. He and his partisans, suspecting that they and their vices were the real objects of the invective ostensibly

directed against their predecessors, procured for their enemy this specious form of honourable banishment, in which chagrin and melancholy soon produced his death, at *Sierre* or Pentapolis, or *Oases*.

Thus the life attributed to Suetonius. Others suppose that he returned to Rome after the death of Hadrian, and that he lived to see the government of Nerva and Trajan. Heinsius justly remarks, that if this be true, he must have lived to the all but incredible age of 110 years.

12. It appears that the four great satirists of Rome were Lucilius, Horace, and their imitators, Juvenal, and Persius. Of the merits of the first, we have not materials to form an accurate opinion; but, if we may conjecture from the style of some fragments which time has spared, and the commendations which have been bestowed on him by the best judges of antiquity, we must regard him as a genius of the highest order, uniting boldness to acute penetration, and great force of expression to accurate observation; the daring exposer of vice, and rigorous censor of individual blemishes; possessed of a remarkable flow of language, much vivacity and humour, and extraordinary vehemence and severity. Juvenal, adopting him for his model, and bringing to the work great rhetorical practice, has produced the most splendid specimens of declamatory invective. Living at a period when even the semblance of liberty was extinct, all the original spirit and manners of the Romans had become antiquated, and vice boldly appeared without disguise—patronised by rank and fashion—he drew the picture of the times in vivid colours, with all the boldness of a master-hand. Hence his satires are characterised rather by severity than humour, by harsh invective than playful raillery. His language, copious and florid, is luxuriant even to excess, and sometimes is too highly-finished to appear easy—too ornate to seem natural. Horace, on the other hand, excels in the free conversational ease with which he "talks us into sense," without any appearance of effort or design. Making folly the subject of his satire, he rather banters than inveighs. In-

stead of presenting a striking portrait of vice, to excite our disgust and abhorrence, his sketches of character are sportive and amusing. Possessed of a keen perception of the ridiculous, he laughs at the follies of the time, as if he were not so much offended as diverted by them. His censures seem to proceed from a good-humoured adviser, not an austere moralist. His sarcasms and maxims are not calculated to render his readers discontented and misanthropic; he rather instructs them how to enjoy life and feel satisfied with their condition. Juvenal writes as if his temper had been soured by disappointment, or his indignation roused by injury; and then, disgusted with society, and dissatisfied with life, he gave vent to his natural acrimony in sweeping condemnations of men and manners. But Horace never seems discontented with the circumstances in which he is placed. An observant man of the world he perceives the absurd and unnatural conduct of the majority; the companion of the noble and polished, he ridicules vulgarity and affectation; independent in mind and contented with the competence which he enjoyed, he condemns the mean servility which procures money, and the avarice which hoards it up; and with courtly complaisance rather ridicules vice with the freedom of one who had experienced and dreaded its seductive influence, than exposes it with the asperity of inflexible virtue.

"Without the slightest appearance (says the author of the able article on Latin poetry in the *Encyclopædia Metropolitana*) of dictation, or assumed authority, his satires contain more real good sense, sound morality, and true philosophy, than perhaps any single work of heathen antiquity; and their frequent perusal has a tendency to make the reader satisfied with himself and others, and to produce on his part a conduct at once conciliatory towards the world and consistent with his own independence and integrity. Their character has been exquisitely drawn by one who had imbibed a large portion of their spirit"—(*Pope's Essay on Criticism*, 653:)

> "Horace still charms with graceful negligence,
> And without method talks us into sense;
> Will, like a friend, familiarly convey

The truest notions in the easiest way.
He, who, supreme in judgment as in wit,
Might boldly censure as he boldly writ,
Yet judged with coolness, tho' he sang with fire,
His precepts teach but what his works inspire."

13. It has been questioned, whether there be any essential difference between the Satires and Epistles of Horace as a species of composition. Casaubon and others comprehend both under the general title *sermones*, and regard the Satires as the condemnation of what is wrong, whilst the epistles inculcate what is right; and thus, together, they form a system of moral instruction. But there appears no sufficient reason for considering the latter as the continuation of the former. The Epistles are not addressed to individuals that their names may be merely an inscription on them, but enter often with great minuteness into particulars connected with themselves or their and the author's friends—asking or giving information or advice, gently noticing what appeared to require amendment, and occasionally introducing moral precepts. Such, at least, are most of those contained in the first book, whilst the second is mainly occupied with the subject of criticism, suggested, however, by the circumstances of the person to whom each is addressed.

# Q. HORATII FLACCI

## SATIRARUM.

### LIB. I.

### SATIRA I.

Qui fit, Mæcenas, ut nemo, quam sibi sortem
Seu ratio dederit seu fors objecerit, illâ
Contentus vivat, laudet diversa sequentes?

Satira I.—Avarice is the source of discontent and misery. *M'C.* *The poet rather ridicules the feeling of discontent, μεμψιμοιρία, by which the majority of his coevals were rendered unhappy, especially when it was united with a spirit of envy towards those who, in their opinion, had obtained a better lot.—By inscribing this Satire to Mecænas, Horace desired to show that his powerful friend, at least, was free from the vice so severely censured. From the abruptness of the transitions (such as vv. 13, 23, 108), and from the termination (vs. 120), which would equally suit any composition of this style, some have considered this to be one of the first attempts of Horace to equal or surpass Lucilius. The earliest date which can be assigned to it is A. U. C. 716. Kirchner refers it to 719.

1. *Qui*, for *quo*, used in the sense *quomodo, how.*

Ib. *Mæcenas.* C. Cilnius Mæcenas, descended from the ancient kings of Etruria, was the distinguished patron of literature in the time of Augustus. His love of ease and pleasure withheld him from those ambitious pursuits to which his intimate familiarity with the emperor might have encouraged him. He therefore never aspired to any dignity higher than that of knight, a rank in which he had been born; and his name is now better known as the patron of Virgil and Horace, than as the favourite of Augustus.

2. *Ratio.* Reason, deliberation. The pursuits of men are divided into two classes—those that are selected after mature deliberation, and those in which we may casually engage. Some fancy that this distinction alludes to the opinions of the two great sects of ancient philosophers, the Stoics and Epicureans, as the former believed that every thing was the result of reason, the latter, of fortune. It has been frequently remarked how happily Horace applies the words, *dederit* to *ratio*, and *objecerit* to *fors*, but compare Carm. I. 9, 14

Quem *fors* dierum cunque *dabit* lucro.

*Yet compare, also, Sat. VI. 55, "Nulla etenim mihi *fors obtulit.*

Ib. *Illâ. Sorte*, scil. The construction is, *ut nemo vivat contentus illâ* sorte *quam sortem*, &c. There is a similar instance in Virg. Æn. I. 573, *Urbem quam statuo, vestra est.* The student, in after reading, will recognise many similar passages. Compare Terent. Andr. Prol. 3; Heautont, IV. 1, 41. IV 4. 1; Hom. Il. IX. 132. Eurip. Hecub. 759.

"O fortunati mercatores!" gravis armis
Miles ait, multo jam fractus membra labore.
Contrâ mercator, navem jactantibus Austris: [horæ
"Militia est potior. Quid enim? Concurritur:
Momento cita mors venit, aut victoria læta."
Agricolam laudat juris legumque peritus,

3. *Laudet.* Before this word supply *at, but,* as likewise in l. 112, before *laboret.* By resolving *nemo* in l. 1, into *quisque non* we have *quisque* as the nominative to *laudet,* μακαρίζει.

4—12. The poet illustrates the discontent of mankind by examples. The soldier on his march, whilst tired with the weight of his armour, says that the merchant is much happier than he is. The merchant in a storm, whilst expecting death every moment, prefers the situation of the soldier. The lawyer, when disturbed in the morning by his client thinks that the life of a farmer is happier, whilst the farmer, when suffering inconvenience from the distance at which he resides from town, prefers the situation of those who live in the city.

4, *Armis.* I have adopted *armis* in preference to *annis,* because (as Francis remarks) the complaints of the other characters introduced by the poet, arise from occasional circumstances. Now if the soldier's discontent arose from his age, it must continue for his life. The reading, likewise accords well with *multo jam fractus membra labore,* for it represents the soldier in the situation on account of which he could most justly complain—burthened with arms which he must bear on a body, already broken down with fatigue. *Orellius prefers *annis,* comparing Theocr. XXIV. 100, βαρὺς ἐνιαυτοῖς. Virg. Æn. IX. 246: Hic *gravis annis* atque animi maturus Aletes. Jahn considers *annis* not to refer to the actual length of life of the soldier, but to his *stipendia* or *anni militiæ.*

5. *Fractus membra.* A Græcism, according to which the preposition governing *membra* is suppressed, as is frequently the case with κατά. An attempt is made to supply the ellipsis, in translating, by using the words *as to.*

6. *Mercator;* *ἔμπορος, "An importer of merchandize from foreign lands." The *Negociator resided* in those foreign regions, while the *Propola retailed* them at Rome. *Austris.* To prevent unnecessary repetition, it may be useful to state here, once for all, the names by which the ancients denominated what we call the points of the compass. The north was called *Septentrio,* by the Greeks *Aparctias;* the north-east *Aquilo,* by the Greeks *Boreas;* the east *Subsolanus,* by the Greeks *Apeliotes;* the south-east *Vulturnus,* by the Greeks *Eurus;* the south *Auster,* by the Greeks *Notus;* the south-west *Africus,* by the Greeks *Libs;* the west *Favonius,* by the Greeks *Zephyrus;* and the north-west *Corus,* by the Greeks *Argestes. Auster,* then, means, properly, the south wind.

7. *Potior.* Is to be preferred to the life of a merchant. *Quid enim, τί γάρ; πῶς γάρ οὔ;—*Horæ momento.* This phrase occurs also in prose. Thus Liv. v. 7, horæ momento simul aggere ac vineas incendium hausit.

9. *Juris legumque peritus.* "The lawyer," called often in one word *jurisperitus. Jus* and *lex* are frequently used synonimously, but differ in this, that *jus* includes both the written and unwritten law; *lex* means the written law. *jus*

Sub galli cantum consultor ubi ostia pulsat.
Ille, datis vadibus qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cetera de genere hoc, adeò sunt multa, loquacem
Delassare valent Fabium: ne te morer, audi,
Quò rem deducam; si quis Deus, "En ego," dicat,

is general, *lex* but a species of *jus*. *Jura dabat, legesque viris;* Virg. Æn. I. 507.

10. *Sub galli cantum.* Horace alludes to the practice of the Romans, during the commonwealth, of giving advice to their clients at daybreak. He refers to the same again in the Ep. ad August:

"Romæ dulce diu fuit, et solenne, reclusâ
Mane domo vigilare, clienti promere jura."

*There seems to be an exaggeration suitable to Satire, as in Cic. pro. Mur. § 6. Vigilas tu (Sulpici) de nocte, ut tuis consultoribus respondeas.

Ib. *Consultor. Client.* The word is derived from *consitere*, to ask opinion or advice. Hence l. 17, *consultus*, the lawyer (the person whose opinion is asked), and also the term *consul*, as that officer, unlike the kings, asked the opinion of the senate and people regarding the measures which he should adopt in his office. Thus we have in Sall. Catilin. 48, *consulente Cicerone*, in virtue of his office putting the question.

11. *Ille. Agricola*, mentioned in l. 9.

Ib. *Datis vadibus.* In some suit, the farmer had given bail for his attendance on the day appointed for the trial. The persons who had bound themselves as bail for his appearance, are called *vades*. The derivation of the word is supposed to be *vadere*, "to go," because the person who procures such persons to answer for his appearance, is allowed to go until the day of the trial. *Vas* is said to be peculiarly applied to bail given in capital prosecutions, *præs* to that in civil, but vid. Ernest. Clav. Cic. in Vas.

12-22. Notwithstanding this discontent, were men permitted to change their situations in life, they would refuse to do so. So true is it, that although men are ever longing for the means of happiness, yet, when within their reach, they either turn away from them, or pervert them to their own misery.

13. *Adeo sunt multa.* These words are parenthetic, and lest they might cause any confusion, I have marked them as such.

14. *Fabium.* It is not known to whom Horace alludes. The scholiast informs us that there was a knight of this name, a partisan of Pompey's, who had written some treatises on the doctrines of the Stoics, and who, he says, argued sometimes with Horace for the truth of the principles of that sect.

15. *Quò rem deducam. Ad quam majorem inconstantiam eos deducam*, i. e. the poet appears to mean, if it be folly to say that others in their pursuits are happier than ourselves, listen to the degree in which I shall now exhibit it.--Sch. "How I shall shorten the subject."—B. "To what I shall bring this discontent."—G. [*Quo tendam*, "what I aim at, what is my object."—D.] Some, perhaps, may be inclined to think that the meaning is, "to what I shall trace the origin of this discontent," and consider *nolint, atqui licet esse beatis* as the source to which he ascribes the dissatisfaction of men with their own pursuits.

"Jam faciam quod vultis: eris tu, qui modò miles,
"Mercator; tu consultus modò rusticus: hinc vos,
"Vos hinc, mutatis discedite partibus. Eia!
"Quid statis?" Nolint. Atqui licet esse beatis.
Quid causæ est, meritò quin illis Jupiter ambas
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat, votis ut præbeat aurem?
Præterea, ne sic, ut qui jocularia, ridens
Percurram: (quamquam ridentem dicere verum

*16. *Faciam quod vultis*, "Will do what you desire," non vero: *jam faciam* ex vobis id, *quod* esse *voltis*." ORELL.

18. *Mutatis—partibus.* This expression is derived from the theatre, where the performers were sometimes directed to change their parts.—*Heins.*

19. *Nolint.* This should be connected with l. 15, *si quis Deus dicat.* Thence we can perceive the reason of its being in the subjunctive mood. *A similar constr. occurs below, Sat. II. 7, 24: *Si quis ad illa deus subito te agat, usque recuses.*

19. *Atqui*, This word generally allows the translation, "and yet," as the Greek καίτοι.

Ib. *Esse beatis.* A Græcism for *esse beatos.* Thus we have Sat. I. 4, 39, *dederim quibus esse poëtis.* Sat. I. 6, 25, *fierique tribuno.* Epist. III. 372, *mediocribus esse poëtis.*

20. *Quid causæ est?* "What reason is there?" Thus Terent. Andr. III. 4, 21:

*Quid causæ est, quin* hinc in pistrinum recta proficiscar via!

Ib. *Quin.* This is a contraction of *quine*, formed of *qui* and *non.* It has here its primitive signification "why not."

Ib. *Ambas.* *Ambo* and *duo* differ in this, that *ambo* implies the idea of "together" and "the same time," *duo* does not. Thus if we say *ambo abierunt*, we imply that both departed at the same time, and together, which is not implied should we say *duo abierunt.* Whilst speaking on this subject, it may not be irrelevant or without advantage, to refer to two other words, the meaning of which is frequently mistaken by the inexperienced scholar, *geminus*, and *duplex.* To illustrate the mistake, to which I allude—when Virgil, Æn. I. 162, says *geminique minantur In cœlum scopuli*, he means "twin" crags, not merely two. Likewise when he says, l. 92, *duplices tendens ad sidera palmas*, *duplices* does not signify merely "both" (as *ambas*) but his "doubled," "clasped" hands.

21. *Neque.* Used for *et non*; "and say that he would not."

23—27. The poet, not wishing to pursue this jocular introduction of the gods, expresses his intention of seriously examining into the origin of this feeling before mentioned.

23. *Præterea.* This word compounded of *præter* and *ea*, originally means "besides." It is used sometimes in the sense "hereafter" as in Virg. Æn. I. 52:

——— et quisquam numen Junonis adoret
*Præterea*, aut supplex aris imponat honorem?

If we apply this sense here, the meaning is; after this, or henceforth, *ne sic*

Quid vetat? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima;)
Sed tamen amoto quæramus seria ludo.
Ille gravem duro terram qui vertit aratro,
Perfidus hic caupo, miles, nautæque, per omne
Audaces mare qui currunt, hâc mente laborem

*ridens percurram, ut qui jocularia, amoto quæramus seria ludo,* or *ne sic ridens percurram prætereа, ut qui jocularia.* Sanadon reads *prætereo,* which Francis adopts.

*Prætereа* is to be explained, by considering the sentence an instance of ἀναπόδοτον, by which the author after commencing, suddenly changes into another idea. *Prætereа—ne sic, ut qui jocularia, ridens.*—J.

Ib. *Jocularia. Ut qui jocularia* percurrit.

25. *Olim,* "Sometimes." **Olim dant,* "solent dare," frequenti usu v. *olim* in exemplis et similitudinibus. Od. IV. 4, 5.—Epp. I. 10, 42. ORELL.

Ib. *Crustula,* "Cakes." **Doctores, γραμματισταὶ. Elementa, στοιχεῖα, γράμματα.*

27. *Sed tamen.* These particles are an elegant termination to the parenthesis.—D. *Prætereа* was intended as the introduction to *amoto quæramus seria ludo,* but the parenthesis required the addition of *sed tamen* to mark the transition from it. Thus Cic. Phil. I. 11: *Collegam tuum aiunt in hac fortunâ suâ, quæ bona ipsi videtur: mihi, ne gravius quidpiam dicam, avorum et avunculi sui consulatum si imitaretur, fortunatior videretur,* sed tamen *eum iracundum audio factum.*

28—35. The acquisition of a competency for old age, is the object which men profess that they have, whilst engaged in the toils and fatigue of the pursuit of wealth.

28. *Ille. Agricola.*

29. *Perfidus hic caupo.* Instead of the lawyer, we have here a new character. Because Horace deemed it unbecoming to introduce the lawyer pursuing his profession solely in the expectation of gain.—D. But this reason seems very unsatisfactory. Nor yet is it easy to offer any more feasible for the change. *Caupo* means a person who keeps a tavern or inn. He is called *perfidus,* because it was a practice of persons in that occupation to adulterate the wines, use false measures, or practice some such other frauds. We have them afterwards termed *maligni.* Sat. I. 5. 4. *Orellius explains thus, *Perfidus hic caupo,* cujusmodi quotidie vides. Sat. I. 5, 4: *cauponibus atque malignis.* Novam personam inducit, dedita opera h. l. omittans jereconsultum." Jahn reads *Campo,* "this soldier faithless in the battle-field," comparing GRAVIS ARMIS above. Porson proposes *Perfidus hic cautor.*

Ib. *Miles.* The soldier's expectations, which lead him to bear the toils of service, are plunder, or the portion of land which he may receive on finishing his campaigns.

Ib. *Nautæ.* This word is frequently used for *mercatores,* v. 6.

30. *Currunt.* We have this term often applied to navigation, on account of the rapidity of the ship's course. "Run" is similarly used in English.

Ib. *Hac mente,* "with this design."

Sese ferre, senes ut in otia tuta recedant,
Aiunt, cùm sibi sint congesta cibaria; sicut
Parvula (nam exemplo est) magni formica laboris
Ore trahit quodcunque potest, atque addit acervo,
Quem struit, haud ignara ac non incauta futuri. 35
Quæ, simul inversum contristat Aquarius annum,
Non usquam prorepit, et illis utitur antè
Quæsitis sapiens, cùm te neque fervidus æstus

31. *Senes*, "when old."

32. *Quum sibi sint congesta cibaria.* When they have procured a sufficiency for life.

Ib. *Parvula.* The diminutive from *parvus.* Thus from *quantus* we have *quantulus*, "how little."

Ib. *Nam exemplo est.* [For it is the example, which they adduce.—Z. G.] *Sicut parvula*, &c. is not spoken by Horace, but by the miser. So that the commencement of the dialogue between Horace and the miser is at *sicut.*—T. L. Da. If so, then *nam exemplo est* should be translated "for it is an example."

33—40. Horace proves that the example of the industry of the ant is not appropriate, for the miser never ceases his efforts for accumulating riches, nor spends what he has acquired; whereas the ant reposes from her toils in winter, and makes use then of what she had provided in the summer.

36. *Simul*, "as soon as." *Quæ = at ea.*

Ib. *Inversum.* The period alluded to is the month of January. The year is said then to be *inversus*, because it is turned back to the point from which it originally commenced. * Compare τετραμμένου εἴαρος ἤδη, Theocr.; and περιπλομένων, περιτιλλομένων ἐνιαυτῶν. Hom.

Ib. *Aquarius.* This is a sign of the zodiac, which the sun enters in January, and as there is generally severe and bad weather in this month, Horace ascribes that effect to the sign itself.

37. *Non usquam.* The meaning of this is not "never," but "nowhere;" *unquam* refers to time, *usquam* to place.

38. *Sapiens.* *Some read *patiens*, but *patienter vivere* is to live wretchedly; *paucis et vilibus cibis contenta. Te.* Horace addresses the miser. As the four characters mentioned l. 28 and 29, although engaged in different pursuits, all agree in being avaricious, the poet speaks to them as an individual. The miser then who is introduced in the dialogue with the poet is supposed to speak the sentiments of those four persons.

Ib. *Dum ne sit te ditior alter. Dum* is differently explained by commentators. *Ut non*, "that there may not be"—Sch. *Ut ne*, "that there may not be," unless we prefer *donec* or *dummodo*, "until no person is," &c., or "provided that there is no person," &c.—C.

This last meaning is the more usual signification of *dum ne*, and is likewise more consistent with l. 113, where the poet says, *Sic festinanti semper locupletior obstat.* I therefore prefer it. The meaning is, that the miser thinks nothing an impediment but a person richer than himself. There is nothing that can cause him vexation, but seeing another possessed of greater riches than himself. *Nil obstet* then is not to be referred to *lucro quærendo*, for if it

Demoveat lucro, neque hiems, ignis, mare, ferrum,
Nil obstet tibi, dum ne sit te ditior alter.
Quid juvat immensum te argenti pondus et auri
Furtim defossâ timidum deponere terrâ?
¶ Quòd, si comminuas, vilem redigatur ad assem.
¶ At, ni id fit, quid habet pulchri constructus acervus?
Millia frumenti tua triverit area centum,
Non tuus hoc capiet venter plus ac meus; ut si

be, this explanation of *dum ne* is inconsistent with the character of the miser, for the sight of a man richer than himself is so far from preventing him from accumulating money, that it would be a stronger incentive to exertion.

42. *Defossâ.* This should be properly applied to the gold, for *defodere* is applied to the act of putting any thing into the earth when dug. *Lambinus, however, adduces a parallel passage in Virg. Geor. III. 376:

Ipsi in defossis specubus secura sub alta
Otia agunt terra.

Join *furtim* with *defossa*, not with *deponere*.

Ib. *Timidum.* Fearful lest any one should observe the place where he had concealed it, or [through his apprehensions that it might not be safe, unless deposited in the ground.]

43. *Quòd*, "because." Horace asks *quid juvat*, and the miser answers *quod si comminuas*, &c.

Ib. *Redigatur.* "It may be reduced."

Ib. *Assem.* The *as* was worth a little more than three farthings of our money.

44. *Ni id fit*, i. e. *Si non comminuas.*

Ib. *Quid habet pulchri. Quid pulchri habet*, as *quid causæ* est, l. 20.

45. *Millia frumenti. Millia* modiorum *frumenti.* The *modius* was a measure, according to some, equivalent to our bushel; according to others, to little more than a peck.

Ib. *Triverit.* The particle *si, etsi*, or *quamvis* is omitted here, as is frequently the case. Compare Virg. Æn. VI. 31:

Partem opere in tanto, sineret dolor, Icare, haberes.

where *si* is elegantly omitted before *sineret*. Sat. I. 3, 15:

Decies centena dedisses
Huic parco, paucis contento.

Sat. II. 4, 292: Casus medicusve levârit
Ægrum ex præcipiti:

Juven. Sat. III. 78: Omnia novit
Græculus esuriens; in cœlum jusseris, ibit,

and Pers. Sat. v. 78:

Verterit hunc dominus, momento turbinis exit.

* *Triverit.* Thus Virg. Georg. I. 298: *Et medio tostas æstu terit area fruges.* "Proprie fruges teruntur in area bobus vel equis ad tribulam trahamve 'unctis." Orell.

46. *Hoc.* Either *ex hoc* frumento, or [*ob, hoc*, therefore], namely because *tua area triverit*, &c. Thus we have *hoc* used, Sat. I. 3, 93, IV. 9, VI. 41, IX. 8, &c.

46. *Ut si.* Although a slave carries as much provisions as would suffice for

Reticulum panis venales inter onusto
Fortè vehas humero, nihilo plus accipias quàm
Qui nil portârit. Vel dic, quid referat intra
Naturæ fines viventi, jugera centum an
Mille aret? ¶ At suave est, ex magno tollere acervo.
¶ Dum ex parvo nobis tantumdem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris?
Ut tibi si sit opus liquidi non amplius urnâ,
Vel cyatho, et dicas: "Magno de flumine mallem,
"Quam ex hoc fonticulo, tantumdem sumere." Eò
Plenior, ut, si quos delectet copia justo, [fit,

many, yet he receives but the allowance of one, which is nothing more than what he receives who has carried none at all. Thus the miser has as much corn as might satisfy many, yet he cannot eat more of it than any poorer person can, who takes what he requires from a small store.

47. *Reticulum.* A sack or bag made of net-work (*rete*), in which bread was carried. Torrentius supposes that there is an allusion to the story of Æsop, preferring on a journey to carry the provision bag, although apparently the heaviest burthen, because he knew that the weight would gradually be diminished.

50. *Viventi.* As a genitive case is generally found with *refert* some editions have given *viventis.* A learned and ingenious friend of mine proposes *vivens si*, to which I do not see any objection. **Refert* is used with the dativus *rei*, in Plaut. Truc. II. 4, 43: *Quoi rei id te assimulare retulit.*

Ib. *Jugera. Acres.* The nominative case is *jugerum.* We more usually find this word in the singular number declined as a noun of the second declension (to use the language of grammarians), but in the plural, as a noun of the third, as if its nominative were *jugus, -eris.* It properly signifies a space of ground containing 240 feet in length, and 120 in breath.

Ib. *Ex parvo*, scil. *Acervo.*

Ib. *Cumeris.* The poet contrasts the storehouses (*granaria*) of the rich, with the corn-baskets (*cumeris*) of the poor. *Cumera* was a vessel made of wickerwork or clay, in which the poor usually kept their small stock of provisions.

54. *Liquidi*, i. e. *Liquoris*, water. It is used as ὑγροῦ in Greek.

Ib. *Urnâ.* An *urna* contained four *congii*, a *congii* six *sextarii*, and a *sextarius*, twelve *cyathi.* The *urna* contained about four of our gallons; the *cyathus* contained a very small quantity, not more than one of our smaller wine glasses.

56. *Fonticulo.* The diminutive of *fons.*

Ib. *Eo fit.* "Thence it happens," in consequence (namely) of preferring to take what nature requires from a river rather than from a fountain, i. e. (to explain it in reference to the miser) in consequence of the miser never being contented with little, but always seeking more.

57—60. The poet shows that the miser often brings destruction on himself, whilst he ever attempts to enlarge his store, that he may have the pleasure of

Cum ripâ simul avolsos ferat Aufidus acer:
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam, neque vitam amittit in undis.
At bona pars hominum decepta cupidine falso, 61
"Nil satis est," inquit; "quia tanti, quantum habeas, sis."
Quid facies illi? jubeas miserum esse, libenter

drawing what nature requires from a large heap; but that the person who is content if he have what he requires, neither descends to meanness, nor endangers himself by avarice,

57. *Plenior ut si*, &c. The order is, *ut, si copia plenior justo delectet quos. Quis* is frequently used for *aliquis*.

Ib. *Cum ripâ simul. Simul cum ripâ.*

58. *Aufidus acer.* The poet specifies the *Aufidus*, because it is a particularly impetuous stream, but he does not mean any river in particular, but merely "the impetuous current." The Aufidus (now *Ofanto*) is a river of Apulia, running through the plains of Cannæ, where Hannibal so signally defeated the Romans.

59. *Tantuli*, "So little," "as little." The diminutive from *tantus*.

Ib. *Eget*, expresses his desires—*opus*, his wants or necessities.

Ib. *Bona pars. Bonus* is sometimes used in the sense "large," "considerable," as here. We have a similar phrase in that imitator of Horace, Persius, *At* bona pars *procerum*. Sat. II. 5. Thus Cicer. De Orat. II. 3, says, bonam partem *sermonis in hunc diem esse dilatam*. We have the word in a similar sense in Carm. IV. 2, 46. Epist. I. 18, 109. Epist. ad Pison. 297.

62. *Quia tanti, quantum habeas sis.* Because you are always esteemed according to your riches; i. e. a man's estimation depends on his wealth.

63. *Quid facias illi? Quid facias*, "what can you do?" *illi*, with (lit. to or for) a man of such an opinion (as the *bona pars hominum*), or if you prefer, *illi parti hominum*. The poet means that persons who have such opinions are hopeless, for they take a pleasure in making themselves wretched.

Ib. *Jubeas.* The use of this word is very happy here, for it was frequently used in the expression of wishes, and salutations. Thus Cicero says, *Valde* jubeo *gaudere te. Dionysium* jube *salvere;* and Terent. Andr. Jubeo *Chremetem*. Horace uses it thus, Ep. I. 10, 1, Jubemus *salvere Fuscum*, and Ep. I. 7, 66, *et salvere* jubet *prior*. Compare Sat. I. 10. 91. The force of it here, then, is as if we were to say, "commend him to his misery," or "wish him joy of being wretched."

Ib. *Miserum esse.* Bentley reads *miseram*, as he refers *illi* to *parti hominum*. But it appears to me more Horatian to consider *illi* as an individual, either one of the *bona pars*, or rather the *bona pars* considered as one. *Jubeas* in this way gains additional point. But in fact, it is a matter of as little moment, as if a person were to contend that we should read *justâ* and not *justo*, in l. 57, because *justâ* will agree with *copiâ* understood, whereas *justo* is indefinite.

Ib. *Quatenus.* "Since, inasmuch as." Thus Carm. III. 24, 30, and Sat. I. 3, 76.

Ib. *Quidam.* Those who wish to find some real character for every *quidam* in Horace, refer this to Timon of Athens, the misanthropist, Heindorf sup-

Quatenus id facit; ut quidam memoratur Athenis
Sordidus ac dives populi contemnere voces
Sic solitus: "Populus me sibilat; at mihi plaudo
Ipse domi, simul ac nummos contemplor in arcâ."
Tantalus a labris sitiens fugientia captat
Flumina—Quid rides? mutato nomine de te
Fabula narratur: congestis undique saccis
Indormis inhians, et tamquam parcere sacris

poses that the poet means some person at Rome, notorious for his avarice, but that to avoid offence, he describes him as residing at Athens.

65. *Voces.* Either [expressed in the theatres and public places], or simply their opinions, which casually reached his ears.

66. *Sic.* In this way, namely *populus me sibilat*, &c. *Sic* has sometimes a peculiar force, more than that of mere comparison. We have an instance in Virg. Georg. III. 391, *Munere sic niveo lanæ.* This means, that the wool was rendered white in "this" manner, namely, as he said in ll. 385, 390.

67. *Nummos.* *Nummus* is often specifically applied to the *sestertius.*

68—72. The miser inflicts the same punishment on himself that Tantalus suffered in Orcus; for his avarice will not allow him to make use of the plenty that is around him. So Tantalus could not taste the water that was near him, nor the fruit that hung before him.

68. *Tantalus.* He was a king of Lydia, who suffered perpetual hunger and thirst, although standing up to the chin in water, and almost within reach of a bough bending with fruit. Some ascribe this punishment to his cruelty in serving up his son Pelops, at an entertainment which he gave to the gods, that he might try their divinity and power. Others assign different causes.

Ib. *Fugientia.* When he attempted to drink, the water flowed away. In a similar sense Virgil says, *Italiam sequimur fugientem.* Æn. v. 629.

Ib. *Captat.* This is the frequentative of *capio;* it means here that Tantalus made frequent ineffectual attemps to taste the water.

69. *Quid rides?* The miser, thinking that Horace is commencing an irrelevant story (as Simo, in the Andrian, when he interrupts Crito with the words *fabulam inceptat*), laughs at the introduction of it. The poet asks why he should do so, and to show that he had no grounds for ridiculing it as irrelevant, he proceeds to prove the similarity of the two characters.

70. *Saccis,* Sacks of money, as afterwards, Sat. II. 3, 141:

———— mensam poni jubet atque
Effundi saccos nummorum.

*Saccis* may be governed by *indormis* or by *inhians.*

71. *Indormis.* This verb originally means, "to sleep on any thing." From this it is applied to that state of mind in which a person is, when we say that he sleeps over any business. It here expresses the stupor into which the miser gets, whilst contemplating his riches. It should not be referred to actual sleep, for that is inconsistent with *vigilare metu,* l. 76. In short, *indormis inhians* almost exactly expresses what we mean when we say "stupid with vacant admiration."

Ib. *Inhians.* This word properly means "with the mouth open," "gaping." Hence it is used, as here, to express great and undivided attention to any thing.

Cogeris, aut pictis tamquam gaudere tabellis.
Nescis, quo valeat nummus? quem præbeat usum?
Panis ematur, olus, vini sextarius, adde,
Queis humana sibi doleat natura negatis.
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc juvat? horum
Semper ego optârim pauperrimus esse bonorum.
At si condoluit tentatum frigore corpus,

Thus Doering correctly explains it. Lambinus thinks that it alludes to the miser's covetousness, and paraphrases it by *semper cupiens*, a sense in which Seneca appears to have used it in Herc. Fur.:

Hic nullo fine beatus componit opes, gazis iuhians.

Ib. *Et tamquam.* The order is, *et cogeris parcere illis tamquam sacri*

Ib. *Sacris.* Offerings in the temples, or any thing dedicated to the gods.

72. *Cogeris.* By your miserly disposition, which will not allow you to make use of them. **Tabellis*, "quæ nullum alium nisi visus sensum dilectant." ORELL.

73—75. Do you keep your riches without spending them, because you are not aware what the value of money is, or what comforts it can purchase?

73. *Quo valeat*, "what is the value."

74. *Sextarius.* This contained about a pint and a half. Compare note l. 54.

75. *Queis.* Ea *quibus.* He means those things, without which there could not be comfort.

76—79. Or do you keep your riches without spending them, because you take pleasure in the constant alarm which disturbs you about their safety?

78. *Compilent.* According to Torrentius, this word (derived from *pilus*, a hair), signifies to pillage in such a way as not to leave a hair. Dacier derives it from *pilo*, from πιλεῖν, "to make close or compact," because (he says) robbers generally make their plunder as compact as possible, that they may the more easily escape with it. Although there are few who will approve of Dacier's reason for the derivation, there is a difficulty about deriving it from *pilus*, "a hair," namely, that the *i* in *pilus*, and the verb *pilare* derived from it, is short, whereas that in *pilare*, "to pillage," and *compilare* is long. **Fugientes*, "duplex igitur damnum, et quod quæ possunt secum auferunt, et quod aufugiunt ipse." ORELL.

80—87. If the miser should be sick, notwithstanding his riches, he is wretched, for his penurious and selfish disposition has lost him the affections of his relatives and acquaintances.

80. *At si.* Lambinus and Torrentius give a full point at *propinquis*, and consider this as ironically said by Horace; Desprez and Francis think that it is said by the miser, which the commencement *at si* countenances. Then the sentence means, that money can purchase all these things, and the miser wishes to show the advantage of accumulating it, because you can in the time of sickness have all these comforts. But this appears to me inconsistent with the character of the miser (Sat. II. 3, 157), who does not wish to expend his money under any circumstances. I have therefore given it as a question pro-

Aut alius casus lecto te adfixit, habes qui
Assideat, fomenta paret, medicum roget, ut te
Suscitet ac natis reddat carisque propinquis?
Non uxor salvum te vult, non filius; omnes
Vicini oderunt, noti, pueri atque puellæ. 85
Miraris, cùm tu argento post omnia ponas,
Si nemo præstet, quem non merearis, amorem?
An, si cognatos, nullo natura labore

posed by Horace. Doering would prefer reading *An, sic*, as in l. 76. If any alteration take place, I would read *An si*. **Condoluit*, from *condolesco*, not *condoleo*.

lb. *Tentatum*. "Attacked." As afterwards Sat. II. 3, 163:

Quòd latus aut renes morbo tentatur acuto.

82. *Assideas*. "Sit beside your bed."

lb. *Fomenta*. Derived from *fovere*.

lb. *Carisque propinquis*. Thus Pers. Sat. III. 70:

——— patriæ carisque propinquis.

85. *Noti*. As we say "acquaintances."

86. *Argento post omnia ponas*, i. e. *postponas omnia argento*. The *post* is separated by *tmesis*, as *quem dierum cunque*, for *quemcunque dierum*. Horace means that the miser has no reason for being surprised that he is not loved or esteemed, because he considers money as preferable to every thing else, or, to express it as the poet, because he considers every thing after money, in importance or reasons for esteem.

88—100. It is dangerous in the miser to pay no attention to the friendly feelings of his relatives, and to esteem all exertions to secure their affections as labour lost, for unless he puts some end to his desires, and begins to spend the riches which he has acquired, he may meet the same fate that Ummidius did, and perish by the hand of one of his nearest relations.

88. *An, si cognatos*. The meaning of this question is, "Do you suppose that exertions to retain the friendship of your relatives, are as useless and unprofitable as if a person were to try to train an ass to obey the reins?" The general reading is *at si*, and without a question (?) at *frænis*. Doering prefers *an sic*, with the question (?) at *amicos*. The great difficulty about the passage is to decide to what *nullo labore* refers. If to *Natura*, then *nullo labore* means that Nature, *cognatos dat*, without the least difficulty to herself, which to me appears ridiculous. If to *retinere* (as Dacier wishes) the arrangement of the sentence is very much confused, for then *nullo labore*, &c. means if you wish without any exertion on your part to retain, &c. Nor can this construction be at all received, unless we suppose *nullo labore* repeated, i. e. the construction to be *si velis nullo labore* (*tuo*) *retinere servareque amicos, cognatos, quos natura nullo labore* (*tuo*) *dat tibi*, &c. as *aravit* is repeated in Sat. II. 6, 11:

——— qui mercenarius agrum
Illum ipsum mercatus aravit;

Where the construction is, *qui mercatus aravit illum ipsum agrum, quem mercenarius aravit*. But Bentley objects to this interpretation (the interpretation referring *nullo labore* to *retinere*), independently of the confusion in the arrangement of the sentence.

Quos tibi dat, retinere velis, servareque amicos,
Infelix operam perdas? ut si quis asellum
In campo doceat parentem currere frenis.
Denique sit finis quærendi, quòque habeas plus,
Pauperiem metuas minùs, et finire laborem
Incipias, parto quod avebas, ne facias quod
Ummidius, qui, tam (non longa est fabula) dives,
Ut metiretur nummos; ita sordidus, ut se
Non unquam servo meliùs vestiret; ad usque
Supremum tempus, ne se penuria victûs
Opprimeret, metuebat. At hunc liberta securi

91. *Parentem.* "Obedient," from *parere.* The *a* in *părens,* the participle of *parere,* is long; in *părens,* a "parent," short.

92. *Sit finis quærendi.* Either stop this incessant accumulation of wealth, or, [put some limit to your pursuit of riches, i. e. let there be a certain sum with which you will be content, when you have acquired it. Similarly our author says, l. 106, *sunt certi denique fines;* Epist. I. 2, 56, *certum voto pete finem;* Epist. II. 1. 38, *Excludat jurgia finis*].

Ib. *Quo—plus.* "The more."

93. *Laborem.* In acquiring riches.

94. *Parto quod. Parto eo quod,* i. e. having obtained the sum, &c.

Ib. *Avebas.* From *avere,* "to desire, long for," whence *avidus.*

Ib. *Ne facias.* "That you may not do."

Ib. *Quod Ummidius. Quod Ummidius fecit.* There is nothing known about his history excepting what Horace mentions here. *Bentley supposes we should read Nummidius, a *coined* name from Nummus.

95. *Qui tam.* I have received (with Doëring) Bentley's reading for *quidam.* The *qui* is the nominative (as Grammarians say) to *metuebat,* l. 99. The construction *tam dives ut,* is the same as that we had l. 22, *tam facilem ut.*

96. *Ut metiretur.* Ummidius possessed so much money, that instead of counting it, he measured it. The phrase in Greek is similar, *μεδίμνῳ τ' ἀργύριον ἀπομετρεῖν,* "to measure money with a bushel."

97. *Non unquam.* Vid. note l. 37.

Ib. *Ad usque supremum tempus,* i. e. *usque ad supremum tempus,* "to his very last day."

98. *Victûs.* Genitive of *victus.*

99. *Opprimeret. Opprimere,* sometimes, means "to suddenly, or, unexpectedly destroy." Part of this idea is found in *oppresserit,* in Sat. II. 4, 17. *Si vespertinus subito te oppresserit hospes;* where it means "surprised you with a visit," i. e. came without your expecting it.

Ib. *Liberta.* A female slave who had been made free. Slaves receive freedom in three ways, *censu, vindictâ,* and *testamento:* 1. *censu,* when the name was placed on the censor's roll; 2. *vindictâ,* when the master brought the slave to the prætor or consul, and he placed a rod (*vindictam*) on his head and pronounced that he was free; 3. *testamento,* when liberty was conferred by a will. The freedom of a slave's wife was not consequent on his own manumission, as we lean from Ter. Adel. v. 3, 16. We may suppose that this *liberta Ummidii* either was married to him or lived with him as if she were his wife.

Divisit medium, fortissima Tyndaridarum. 100
¶ Quid mî igitur suades? ut vivam Mænius? aut sic
Ut Nomentanus? ¶ Pergis pugnantia secum
Frontibus adversis componere; non ego, avarum
Cùm veto te fieri, vappam jubeo ac nebulonem.
Est inter Tanaïm quiddam socerumque Viselli. 105
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum.

100. *Tyndaridarum.* *Tyndarides* properly signifies "a son," and *Tyndaris* a daughter, of *Tyndarus.* Hence the cause of disputes about this passage, where evidently the daughters are meant; for the genitive plural of *Tyndaris* is not *Tyndaridarum*, but *Tyndaridum.* Of the old commentators, some have thought that it comes from *Tyndarida, Tyndaridæ* (Tyndaris), which is objectionable; others cut the knot by proposing an emendation of the text, but Bentley has stated the true explanation, that *Tyndaridæ* (the plural of *Tyndarides*) includes both males and females, which he illustrates by examples. But, to turn to the allusion of the poet, *fortissima Tyndaridarum* means Clytemnestra, who killed her husband Agamemnon. Horace then calls this *liberta*, who killed Ummidius, a second Clytemnestra.

101. *Mî.* For *mihi*, by syncope.

Ib. *Ut vivam Mænius.* The construction is [*ut vivam sic ut Mænius, vivit?*] or (as some prefer) *ut vivam Mænius* (a *Mænius*) *aut suades sic, ut vivam Nomentanus* (a *Nomentanus*). With Bentley I have given *Mænius;* most editions read *Nævius*, who (the ancient scholiast informs us) was notorious as a miser. But (as Bentley justly remarks) the miser had no reason for asking, after so long a dissuasive from avarice, whether Horace advised him to live a miser or a spendthrift. *Mænius* and *Nomentanus*, then both mean profligates; probably this Mœnius is the same whom Horace mentions, Ep. I. 15, 26.

102. *Nomentanus.* L. Cassius Nomentanus was notorious for the luxury and lavish profusion in which he lived. Compare Sat. I. 8, 11. Sat. II. 1. 22. Sat. II. 3, 175.

103. *Frontibus adversis. Pugnantia frontibus adversis* means what we express by "diametrically opposite." The allusion in *frontibus adversis* is to a fight between bulls or rams, who butt each other with their heads.

104. *Vappam*, i. e. Mœnius. *Vappa* properly means wine which has lost its strength and become dead. Hence it is applied to a person whose constitution is broken by debauchery.

Ib. *Nebulonem*, i. e. Nomentanus. This word is derived either from *nebula* "a cloud," because such persons are as unstable as the clouds, or (as Donatus thinks) from *νὴ* and *βουλὴ*, because they are not guided by reason or judgment. *Nebulo* means a thoughtless person, who lavishes his money without any judgement, according to Baxter what we call "a rake."

105. *Tanaïm.* He was an eunuch, a freedman of Mæcenas. Of the father-in-law of Visellius we know little or nothing. It is sufficient however to know that this expression *Est inter Tanaïm*, &c. was a proverb to express things widely different; hence it is used here to show the great difference between the miser and the spendthrift.

106. *Est modus in rebus.* "There is a medium in every thing." *In rebus*, i. e. *in omnibus rebus.* The Greek expression is *τὸ μέτρον ἄριστον.*

107. *Ultra citraque.* "On either side of which;" *ultra* refers to the remote

Illuc, unde abii, redeo. Nemon' ut avarus
Se probet, at potiùs laudet diversa sequentes?

side of any thing, *citra* to the near, literally beyond and within. Thus Gaul was devided into *ulterior* and *citerior*, with reference to the Alps.

108—116. At the opening of the Satire Horace had shown, that notwithstanding the discontent which men express with their own pursuits, yet were a god to offer them the change which they professed to desire, they would refuse to act upon it. Afterwards passing from this jocular introduction of Jupiter, he shows that this is confirmed by life. For men declare that their object in acquiring wealth is to enable them to live happily, and yet when they have attained a competency, they not only do not use the means of comfort which they have procured, but render themselves wretched by the search for more riches. He now returns to his question regarding the origin of human discontent, and traces it to avarice.

108. *Nemon' ut avarus.* This is a sentence which has long perplexed commentators, and in consequence of this the text has been altered to suit their different views. We have *nemo ut avarus*, and *quî nemo ut avarus*, and the reading in the text. Nor are those who receive the same reading agreed in the interpretation.

"Is it then the case (or ought it to be the case), that no miser is satisfied with himself, but rather approves of those following different pursuits?" T.L.Z.D.

Stephens' opinion (which he proposes in one of the Diatribæ attached to his edition) is unique. He understands *probet* in our sense of to prove one's self, and paraphrases the passage thus: "Shall it always be the case that no miser will reflect on his own situation, nor, as other men do, comparing his situation with that of others, praise those who follow different pursuits? By which we uuderstand, that the poet complains that others do so, but that those who are misers are quite content and satisfied to remain in their occupation. *Nemone* must therefore be repeated before *laudet*."

Cruquius reads *quî nemo ut avarus*, and explains the passage. *Quî fit.*—How does it happen that there is no person contented with his own situation, as the miser is with his, but that all approve of different occupations from their own? Again, *quî fit ut nemo tabescat? qui fit ut nemo se majori pauperiorum turbæ comparet?*

The difficulty in the passage arises from the view which we may take of the character of the miser. Does Horace represent him as contented or discontented? The words *libenter miser*, and *plaudit ipse domi* would lead us to suppose that he was introduced (as the Sch. thinks) as an exception to the generality of mankind. But notwithstanding this, in my judgment, on an accurate examination there will appear so many objections to making the construction here *nemone probet, se ut avarus se probat*, &c. that the opinion of T. L. Z. and D. will seem preferable. To show the connexion now—"Is it the case then that no avaricious person can be contented, but must ever feel chagrin at the prosperity of others, and long to overtake the richer on the road to wealth?" is the question which the poet asks, and as the answer from the former part of the satire must be in the affirmative then the original question *quî fit* is answered. *Orellius, following Wachsmuth, reads "*Nemo ut Avarus*," and explains thus, "Jam redeo ad sententiam initio propositam, a qua digressus sum, ut cum avaro sererem colloquum, ex quo ipso satis, uf opinor, elucet avarum neminem se probare, id est, recte se vivere judicare adeoque condicione sua contentum esse."

Quòdque aliena capella gerat distentius uber,
Tabescat? neque se majori pauperiorum
Turbæ comparet? hunc atque hunc superare laboret?
Sic festinanti semper locupletior obstat,
Ut, cùm carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Præteritum temnens extremos inter euntem.
Inde fit, ut rarò, qui se vixisse beatum
Dicat, et exacto contentus tempore, vitâ

109. *At potius.* Compare l. 3.

110. *Quòdque aliena capella.* The meaning is, "because he sees another person more prosperous than he is himself."

Ib. *Distentius.* More full than that of his own goat.

111. *Neque.* For *et non*, as before l. 21. The construction is: *et non comparet se majori turbæ pauperiorum?* The poet means, "the miser never compares his situation with that of the greater number of the poorer."

Here a principal cause of human discontent is pointed out; because men seldom compare their situations with those that are poorer than themselves; for, if they did, they should feel well satisfied that they have so much more than others—but they only look forward to those who are more advanced than themselves on the road to riches, and then feel dissatisfied that they are left so far behind.

112. *Hunc atque hunc,* "This man and that." Any two persons whom the miser sees richer than himself.

Ib. *Laboret,* i. e. *Sed laboret,* as l. 3.

113. *Sic,* "Thus in consequence of this," i. e. because he never compares himself with those that are poorer, but endeavours to be richer than every one; or *sic festinanti,* "in such a way hurrying."

Ib. *Festinanti. Festinare,* means "to hurry;" *properare,* "to hasten," or "do a thing quickly, or in hurry or confusion;" *maturare,* "to do any thing with convenient speed."

Ib. *Obstat.* The meaning is, that the avaricious man finds every person who is richer than himself an obstacle, as he hurries on in the acquisition of wealth.

114-116. A beautiful illustration of the conduct of the miser. Like the charioteer in the circus, he never regards those whom he has outstripped in speed, but only exerts himself to overtake those who are before him.

114. *Carceribus.* The places in the circus, whence the charioteers started, as we say "starting posts." Just before them were placed two figures of Mercury, Hermuli, holding a chain or rope which kept in the horses. Sometimes there was a furrow filled with chalk, at which the horses were placed abreast.

Ib. *Ungula.* Used by synecdoche for *equus.*

115. *Suos,* scil. *Equos.*

Ib. *Illum Præteritum,* "The person that he has passed."

117. *Inde fit.* These words refer either to the question *qui fit,* implying that the answer has just been given; or simply to what precedes, i. e. in consequence of this feeling, which prompts men to estimate their situation in reference to their superiors, rather than their inferiors.

118. *Vita cedat,* "Retires from life," as *cedamus patria,* in Juven. Sat. III.

Cedat, uti conviva satur, reperire queamus.
Jam satis est: ne me Crispini scrinia lippi
Compilasse putes, verbum non ampliùs addam.

## SATIRA II.

AMBUBAIARUM collegia, pharmacopolæ,
Mendici, mimæ, balatrones, hoc genus omne

119. *Uti conviva satur*, scil. *Cedit convivio.* Lambinus compares Lucret., III. 951:

Cur non, ut plenus vitæ conviva, recedis?

120. *Jam satis est.* As if he had said, "But I have said enough on this subject."

Ib. *Crispini.* A philosopher, who wrote some verses on the Stoics. He was called ἀρετόλογος (*virtutis concionator*), as the scholiast informs us. * *Scrinia, Capsa* was the general name for small boxes, whether containing plate, jewels, books, &c.; but the *scrinium* was of larger size, and appropriated solely to books.

Ib. *Lippi.* Commentators express surprise that Horace, who was himself *lippus* (as he tells us, Sat. I. 5, 30, and 49), should reproach another with a defect which he had himself. This has led Bentley, to read *lippum*, that Horace may pleasantly apply it to himself; and others to consider *Lippus* as the cognomen of Crispinus. But *lippi* may mean *insulsi* (as the scholiast interprets it); or we may suppose that [Horace retorts the term of reproach, *lippus*, which was applied to himself].

SATIRA II.—Horace proves the truth of the common remark, that men frequently, whilst avoiding one extreme, run into the other.

1. *Ambubaiarum*, "Female flute-players," who came from Syria to Rome. In their native language a flute is called *abub* or *anbub*; hence the word *ambubaia*.

Ib. *Collegia.* Otherwise *conlegia*, from *colligo*. Horace ludicrously applies this term here. There were many *collegia* in Rome, scil. *augurum, pontificum, septemvirûm*, &c.

Ib. *Pharmacopolæ.* *Pharmacopola* properly means a person who sold drugs or medicines, from πωλεῖν, "to sell," and φάρμακον, "a drug or medicine." It appears to mean here what we call "quack doctors." Some translate it "perfumers."

2. *Mendici.—Mendicus* originally signifies "a beggar," but it is used to mean "a vagrant," "a sharper." Thus Terent. Andr. IV, 5, 20, *Clamitent me sycophantem, hereditates persequi,* MENDICUM. Under this name are included the priests of Cybele (*Galli*) and of Isis, and such like impostors, who practised on the superstition of the common people, by pretending to tell fortunes, &c.

Ib. *Balatrones.* The scholiast proposes four etymologies for this term: from *Servilius Balatro*, "a worthless character," mentioned Sat. II. 8, 22. From *barathrum* (*quasi barathrones*), because by their wasteful expense they, as it were, throw their riches *in barathrum*. From *balatus*; or (*quasi blateones*) *a* BLATIENDO, *id est, vaniloqui*. Others derive it from βαλλάζειν, and think that it means the same as *aquariolus*, a person who attended at the baths, and poured water into them. Dacier traces it to βαλλίζειν, "to dance."

Mœstum ac solicitum est cantoris morte Tigelli:
Quippe benignus erat. Contrà hic, ne prodigus esse
Dicatur, metuens, inopi dare nolit amico,
Frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
Præclaram ingratâ stringat malus ingluvie rem,
Omnia conductis coëmens obsonia nummis:
Sordidus atque animi quòd parvi nolit haberi,

Whatever be its etymology, it appears to mean "worthless persons," parasites, or such like, who, after losing their own property by their misconduct, meanly depend on others.

3. *Tigelli.* M. Hermogenes Tigellius, a native of Sardinia, was a distinguished musician, in great favour with Julius Cæsar and Augustus. The scholiast says that he censured our poet's versification as unmusical, and that on this account Horace satirized him. Vid. Sat. I. 4, 71. I. 10, 90. Horace calls him here *cantor*, instead of the more honourable term *musicus*.

4. *Quippe*, "Doubtless."

Ib. *Benignus*, "Generous," "liberal." Either, ironically, as meaning that in the opinion of all these vagrants Tigellius was *benignus*, whereas by persons of judgment he would be esteemed *prodigus;* or, simply, that these persons had good reason for lamenting his death, "for he certainly was very kind to them."

Ib. *Contra hic.* In Tigellius we have had an instance of prodigality. We are now presented in *hic* with an example of the opposite extreme, penuriousness.

5. *Inipo—amico.* Thus *amīcus inops.* Pers. Sat. VI. 28.

7. *Hunc.* "Another person," a spendthrift.

Ib. *Perconteris. Percontari* (otherwise *percunctari*), means "to inquire,' to "ask for information." It is particularly applied to asking news. *Interrogare* means simply to ask with reference to the opinion of the person questioned.

8. *Ingratâ.* Because it shows a want of gratitude to those who left *rem* to him, to waste it in this way. It may be referred, likewise, to his appetite, never being satisfied with what he had tasted, or [it may allude to his not spending his money on friends who might show their gratitude, but on his palate, which, so far from being grateful, is never satisfied]. According to these different senses it may be translated "ungrateful, ungratified," or "thankless."

Ib. *Stringat*, "Wastes." *Stringere* signifies, sometimes, "to compress, to bind up closely." Hence some think that it means here, "to swallow in a mass." I prefer, with the scholiast, considering it an allusion to stripping the boughs of trees of their leaves, as Virgil says, *stringunt frondes.*

Ib. *Ingluvie.* What is sometimes called "the swallow" of the throat. Hence used for "gluttony."

Ib. *Rem*, "Property," as frequently.

9. *Conductis.* Lit. "Hired." The poet calls this spendthrift's money "hired," because he was lent it at interest, and therefore it may well be called hired, as he paid a certain sum for having the use of it.

10. *Animi—parvi.* He esteemed frugality as a proof of being mean-spirited,

Respondet. Laudatur ab his, culpatur ab illis.
Fufidius vappæ famam timet ac nebulonis,
Dives agris, dives positis in fœnore nummis:
Quinas hic capiti mercedes exsecat, atque
Quantò perditior quisque est, tantò acriùs urget.
Nomina sectatur, modò sumtâ veste virili

and therefóre he says he acts in the manner described, ll. 8. and 9. Comp. Pers. Sat. VI.:

——— hic bona dente
Grandia *magnanimus* peragit puer.

Ib. *His*, "Some;" *illis*, "others."

12. *Fufidius*. The name of a notorious usurer. Dacier, with great probability, thinks that he is the same mentioned by Catullus, as Fufitius

Ib. *Vappæ—nebulonis*. Vid. Sat. I. 104.

Ib. *Timet*. *Timere* means to fear any thing that is near or approaching. *Metuere*, to fear anything remote. *Metus est futuri mali. timor præsentis.* **Metuo* rather signifies "to fear," and, therefore, "to take precautions against;" thus *Metuemus austrum corporibus*=we protect our persons from the south-wind.

13. *Dives positis in fœnore nummis*, "Rich in money which he had lent out at interest."

14. *Quinas sic capiti mercedes*. *Caput* means "the principal," *merces*, "the interest." The usual interest was an "*as*" per month for one hundred, called *usura centesima*, because the interest became equal to the capital in a hundred months. Fufidius required "five" per month for each hundred, or "sixty" for twelve months. We should call this receiving "sixty per cent."

Ib. *Exsecat*. Either [simply, "extorts,"] (as Doëring thinks) or this rapacious usurer deducted the interest, when paying the sum agreed on to the person who was borrowing it from him. For example, if one hundred pounds were the sum to be lent for one month, he gave but ninety-five. This is considered by many to have been the custom of money-lenders at Rome, so that *exsecare*, or *deducere capiti mercedes quinas* is but synonymous with "exacting sixty per cent."

15. *Quanto perditior*. He was the more exorbitant in his demands, according to the habits of the person who borrowed from him. If he were a person, of dissolute conduct and wasteful habits, he exacted the higher interest, as he supposed that he would not refuse to pay any sum, provided that he could get the money.

16. *Nomina sectatur*. Either "he inquires particularly the names," or taking *nomina* as meaning "debts," ["he endeavours to get young men into his debt"]. Thus we have in Sallust, Cat. 35, *meis nominibus*, and *alienis nominibus*, meaning debts contracted in his own name, or on his own account, and those contracted by giving surety for others. *Nomen*, then, means almost what we call "an account," and, of course, may be applied to either creditor or debtor.

Ib. *Sectatur*. *Sectari* (the frequentative of *sequor*) means to "follow with eagerness."

Ib. *Sumtâ veste virili*. The Roman youths laid aside the *prætexta* at the age of seventeen, and put on the *toga virilis*, otherwise called *toga pura*, because

Sub patribus duris, tironum. "Maxime," quis non
"Jupiter," exclamat, simul atque audivit? ¶ At in se
Pro quæstu sumtum facit hic. ¶ Vix credere possis,
Quàm sibi non sit amicus; ita ut pater ille, Terenti
Fabula quem miserum gnato vixisse fugato
Inducit, non se pejùs cruciaverit atque hic. [luc;
Si quis nunc quærat: "Quò res hæc pertinet?" il-
Dum vitant stulti vitia, in contraria currunt.
Pastillos Rufillus olet, Gorgonius hircum

it was perfectly white. *The heirs of the Cæsars generally received the *toga virilis* three years earlier.

17. *Tironum.* *Tiro* properly means "a young soldier, a new recruit." The term was particularly applied to young men, when on assuming the *toga virilis*, they were led to the forum. The day of the ceremony was thence called *dies Tirocinii.* Fufidius was particularly anxious to have them as debtors, for the severity of their parents obliged them to have recourse to every expedient to get money for expending on pleasure, or amusement. This practice was suppressed by a decree of the senate, which prevented usurers from recovering money lent to heirs. It was called *Senatusconsultum Macedonianum*, from *Macedo*, an usurer, whose impositions caused the introduction of the statute.

17. *Maxime*, &c.:

Proh Jupiter! o bone, clamet Jupiter.—PERS. SAT. II. 21.

18. *At in se.* But (some person may say) he lives so expensively that he requires large profits, or, rather, he lives up to his income.

19. *Pro quæstu.* *Pro*, "in proportion to," i. e. as his profits are large, so is his expenditure.

Ib. *Vix credere possis.* Horace replies that this cannot be said, for his manner of life is as miserable as if he designedly tortured himself, i. e. as if he took a pleasure in being unhappy.

20. *Ut pater ille*, "Menedemus," in the Heautontimorumenos (or self-tormentor) of Terence. His severity forced his son, Clinia, to leave him; on which he was so grieved that he sold his establishment, and retired to the country to engage in the toils of farming, and punish himself for the conduct which deprived him of the company of his son.

Ib. *Terenti.* Publius Terentius was a native of Carthage. He was sold as a slave to a Roman senator, who, perceiving his great talents, made him free. From him he received the name Terentius. Six of his comedies are still extant; they are distinguished for delicacy of sentiment, and chastity of expression. He lived about 170 years B. C.

21. *Fabula*, "The play or comedy," i. e. Heautontimorumenos.

Ib. *Gnato.* Clinia.

22. *Atque hic*, "Than he," (viz. Fufidius) *se cruciavit.*

23. *Quò res hæc pertinet?* "What is the object of this," i. e. what does this prove or illustrate.

Ib. *Illuc.* Horace replies, it tends to this, it proves or illustrates this truth, *dum vitant stulti*, &c.

25. *Pastillos*, "Balls or cakes of perfumed paste." *Rufillus* and *Gorgonius* two persons, in opposite extremes, one essenced and perfumed, the other care-

# SATIRA III.

Omnibus hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati;
Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc. Cæsar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non
Quidquam proficeret; si collibuisset, ab ovo
Usque ad mala citaret "Io Bacche!" modò summâ
Voce, modò hac, resonat quæ chordis quatuor ima.
Nil æquale homini fuit illi; Sæpe, velut qui,

less and negligent of his person. That they were well-known persons, is evident from Sat. I. 4, 91.

Satira III.—Indulgence should be given to the failings of friends.

1-8. The usual failing of singers, that they will not gratify their friends when asked to do so, was possessed by Tigellius.

1. *Inter amicos*, "Although amongst friends."

3. *Sardus*. Vid. Sat. I. 2, 3.

4. *Ille*. This word has sometimes, as here, the force of our phrase "that well-known." Thus ἐκεῖνος is used by the Greeks.

Ib. *Hoc vitium*, This "habit," of never singing, when asked, &c.

Ib. *Cæsar*. Augustus.

5. *Patris*. Julius Cæsar, whose adopted son he was. Thus Virg. Æn. VIII. 680:

Patriumque *aperitur vertice sidus*.

6. *Ab ovo*. Lit. "from the egg even to the apples" i. e. as eggs were served first, and fruit last, "from the beginning to the end of the entertainment."

7. *Io Bacche*. The begining or chorus of some drinking song. The final syllable in *Bacche*, which should be short, is lengthened on account of the ictus, which, in dactylics, is always on the first syllable of the foot.

Ib. *Modo summâ*, "In a tone which answers to the lowest base string of the tetrachord." The four strings of this instrument were called by the Greeks Ὑπάτη (*subsuma*), Παρυπάτη (*subsuma*), Παρανήτη (*pene ima*), and Νήτη (*Ima*). Thus the *summa vox*, which answers to the highest string, *summa chorda*, must signify the base, and *ima vox*, that strikes the same tone with *ima chorda*, must signify the treble."—F. *Summâ* should be joined with *chordâ* not *voce*.—G. **Citaret*. Bentley remarks that this is a forensic word, and cannot be put for *recitaret*, besides that *citare Io Bacchē* is not Latin. He reads *iteraret*. The Librarians wrote *ter*, *cer*, and *ler*, in a compendious form thus ˜ over its natural place, thus the word became ITARET, with a circumflex over I, and hence CITARET.

8. *Chordis quatuor*. The four chords of the instrument, called thence *tetrachord*.

9—19. In fact his conduct was marked throughout by caprice and fickleness. At one time he was so content with humble circumstances, that his only wish was to have the necessaries for supporting existence; at another he lavishes his property with thoughtless prodigality.

9. *Æquale*. "Consistent"

Currebat, fugiens hostem; persæpe, velut qui
Junonis sacra ferret; habebat sæpe ducentos,
Sæpe decem servos; modò reges atque tetrarchas
Omnia magna loquens; modò, "Sit mihi mensa tripes, et
"Concha salis puri, et toga quæ defendere frigus,
Quamvis crassa, queat." Decies centena dedisses
Huic parco, paucis contento: quinque diebus
Nil erat in loculis. Noctes vigilabat ad ipsum
Mane; diem totum stertebat. Nil fuit unquam
Sic impar sibi. Nunc aliquis dicat mihi: "Quid tu?
"Nullane habes vitia?" "Imò alia, et fortasse minora."
Mænius absentem Novium dum carperet: "Heus tu,"

Ib. *Sæpe velut qui. Sæpe currebat, velut qui hostem fugiens curreret. Persæpe incedebat, velut qui Junonis sacra ferret.*

11. *Junonis sacra ferret.* As a *ταινιόφορος* in a solemn procession, in honor of Juno.

12. *Tetrarchas.* Governors of a fourth part of a kingdom.

13. *Mensa tripes.* Such as the poorer classes used.

14. *Concha salis puri.* The poor kept salt in a sea shell, for eating with bread.—*Sch.*

Ib. *Pari.* Plain, simple; without any additional refinement.

Ib. *Defendere.* "Keep out."

15. *Decies centena*, i. e. *decies centena millia sestertiûm*, or 1,000,000 *sestertii*. A *sestertium* contained 1000 *sestertii;* thus 10,00,000 *sestertii* are equivalent to 1000 *sestertia*, or, (as a *sestertium* is about £8 1*s*. 5½*d*.), £8072 18*s*. 4*d*. *Obiter*, correct a mistake in Dr. Adam's *Roman Antiquities*, Lond. 1825, p. 460. He says, "an hundred *sestertia, vel decies sestertiûm, vel decies centena millia nummûm*, v. *sestertiûm*, or 100,000 *sesterții*, £8072 8*s*. 4*d*." It should be [a thousand *sestertia*,] and [10,00,000 *sestertii*,] and [£8072 18*s*. 4*d*.]

Ib. *Dedisses.* Without *si*, as *triverit*, Sat. I. 1, 45.

16. *Huic parco.* Ironically, i. e. to this Tigellius, who has said that he would be content with *tripes mensa*, &c.

17. *Nil erat.* An enallage for *nil esset*.

19—24. But whilst he censures Tigellius, some one may ask our poet, has he no faults of his own, which might lead him not to speak so harshly of others. Horace admits thas he has, and does not pretend to justify his conduct, as Mænius did, whose only apology for remarking the faults of others rather than his own, was that he forgave himself.

20. *I have altered M'Caull's reading, HAUD *fortasse minora*, on the authority of Bentley. *Haud* is certainly wrong, for Horace would never have said that his vices were equal to those of *Tigellius*, whereas in Sat. I. 4, 13, he asserts it is only by *mediocribus vitiis* that he is oppressed.

21. *Mænius.* The schol. tells us that this Mænius was remarkable for his raillery. Compare Sat. I. 1. 101. We may regard both him and Novius as persons of notoriously bad character

Quidam ait, "ignoras te? an ut ignotum, dare nobis
"Verba putas?" "Egomet mî ignosco," Mænius
inquit.
Stultus et improbus hic amor est dignusque notari.
Cùm tua pervideas oculis malè lippus inunctis.
Cur in amicorum vitiis tam cernis acutùm, [contrà
Quàm aut aquila, aut serpens Epidaurius? at tibi
Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paulò, minùs aptus acutis

22. *Ignotum*, sc. *sibi*. *An putas te, ut hominem, qui, qualis ipse sit, ignorat, aliorum vitia carpendo fraudem nobis facere posse?*—D. Not so in my opinion; *ignotum* is to be referred to *nobis*. There are two parts in the question—one asks if he be ignorant of his own character, that he indulges in invective: the other, does he suppose that it is unknown to others. Compare Epist. I. 17, 62, and Æschin. cont. Ctesiph. 80.

Ib. *Dare nobis verba*. *Dare verba*, "to impose on." Compare Pers. Sat. III. 19. Perhaps the origin of the phrase was from *nil præter verba dare*. Compare Ter. Phorm. III. 2, 32.

24. *Hic amor*. This self-love, which prompts us to forgive ourselves but condemn others.

25—28. This habit of censuring the errors of others involves its own punishment. For those whom we censure will in turn examine our conduct, and readily discover reasons for finding fault with us.

25. *Tua*, sc. *vitia*. We have if in the next line *in amicorum vitiis*.

Ib. *Pervideas*. *Per*, in composition, usually increases the force of the primitive. Hence a difficulty here—for we should expect rather a diminution than an increase, as the meaning is evidently, when you carelessly glance at your own faults. Some explain *pervideas*, as meaning, looking from a distance. Rutgers. Heins. and Bentl. read *prævideas*, thinking it used for *prætervideas* [*i. e. as =παραβλέπεις]. Why not, however, agree with Doering in thinking [*pervideas* used for the simple *videas*,] as we often find compounds used for simples? Translate, therefore, "when you look on."

Ib. *Male lippus*. *Male* is frequently joined with adjectives in different significations; here it means "very," as Bentley says. Some, perhaps, would wish a more refined sense—"guiltily or affectedly," but there is no reason for neglecting the plain signification. Compare I. 31, V. 45, &c.

26. *Acutum*. The neuter of the adjective, used adverbially, as *multum*, &c.

27. *Aut serpens Epidaurius*. Eagles and serpents are frequently used as illustrations of acuteness of sight. *Serpens Epidarius* was the serpent sacred to Æsculapius, worshipped at Epidaurus, a city of Argolis.

28. *Rursus*. "In their turn." You pry into the vices of your friends, and they in their turn pry into yours. Compare l. 75, and Ter. Phorm. v. 5, 8.

29—37. An instance is given of the ease with which, if we please, we may find reasons for not treating with severity the failings of our friends, or, if we will not adopt this, let us at least examine ourselves before we censure others.

29. *Iracundior est paulo*. "Your friend is a little too irritable," &c. *Iracundus* means "passionate," *iratus*, "angry;" the former refers to a habit of mind—the later to an occasional feeling The scholiast wishes to refer

Naribus horum hominum, rideri possit eo, quod
Rusticiùs tonso toga defluit, et malè laxus
In pede calcæus hæret; at est bonus, ut melior vir
Non alius quisquam, at tibi amicus, at ingenium ingens
Inculto latet hoc sub corpore; denique te ipsum
Concute, num qua tibi vitiorum inseverit olim
Natura, aut etiam consuetudo mala; namque
Neglectis urenda filix innascitur agris.
Illuc prævertamur, amatorum quòd amicæ

this to Virgil: Bentley has been at the trouble of showing that it probably is a sketch of Horace himself; perhaps, however, [it is nearest to the truth to consider it but as an ideal character.]

Ib. *Acutis naribus*, "the raillery." *Acutis naribus* is the opposite to *naribus obesis*, which was applied to a heavy, stupid person. Bentley, remarking that *nares acutæ* belong only to the dead or dying, reads *aduncis*.

30, *Horum hominum*. Viz. *illi* of l. 28.

Ib. *Rideri possit*, &c., *i. e.* his appearance may excite ridicule, from his being badly shaved, his toga not hanging gracefully, or his wearing shoes that are too large for him. The construction is *quòd toga defluit illi rusticius tonso*.

31. *Male laxus*. If we join *male* and *laxus*, it appears strange how a shoe that is too loose can be said *hærere*. To avoid this, join *male* in translation with *hæret*.

32. *Bonus ut melior vir*. *Ut*, "so that," as likewise Sat. I. 5, 33.

35. *Concute*, "examine," lit. "shake, "excite." Compare Virg. Æn. VII. 338.

Ib. *Qua tibi vitiorum*. Scil. *qua vitiorum tibi*.

36. *Namque neglectis*, &c. *Namque* should be referred to *consuetudo mala*, and accounts for the growth of vice in this way. The meaning of the whole passage is this, "examine yourself, whether you have any vices arising from nature, or *even* from bad habit (for even though they may not arise from nature, they may from habit), as land, when neglected, produces noxious and useless weeds.—Sch.

38—55. Even defects in some cases please. Would that this mistake were common amongst friends, or at least that a feeling similar to that of a parent towards his child influenced us in the treatment of our friends. The father extenuates the natural deformities of his son by soft endearing names; if we wish either to make or keep friends, we should act similarly.

38. *Illuc*. For *huc*.

Ib. *Illuc prævertamur*. *Prævertere*, signifies "to prefer," "to do anything before, or in preference to another, to outstrip." The poet, considering that to desire mankind to examine their own hearts, is to engage them in a long and thorny road, wishes them "to take the shorter way" (as this is implied by *prævertamur*), of marking the conduct of others, and deriving instruction to themselves from their example.—S. *Sed, missis aliis, (hoc inest verbo compositio præverti) redeamus (illuc) ad id locorum, quod*, &c.—D. It appears to me that there are two meanings, derivable from the primary signification of the word, either "let us rather turn to this subject," i. e. neglecting the

Turpia decipiunt cæcum vitia, aut etiam ipsa hæc
Delectant, veluti Balbinum polypus Hagnæ.
Vellem in amicitiâ sic erraremus, et isti
Errori nomen virtus posuisset honestum.
At pater ut gnati, sic nos debemus amici,
Si quod sit vitium, non fastidire: strabonem
Appellat Pætum pater, et Pullum, male parvus
Si cui filius est, ut abortivus fuit olim
Sisyphus; hunc Varum distortis cruribus; illum

consideration of the folly of mankind, in exaggerating the vices of their neighbours, let us prefer contemplating those who act in an opposite way; thus Plin. Epist. V. 15, *Prævertor ad ea, quæ me agentem hic nuncius deprehendit:* or—[sooner let us turn to this,] i. e. sooner let us imitate the conduct of lovers; for, of the two errors, it is preferable to consider vices as virtues, than virtues as vices.

40. *Veluti Balbinum polypus Hagnæ.* The poet alludes to characters then well known, but with whose history we are not acquainted. *Polypus* has the *o* long, as if it were written *pōlypus;* thus *religio,* with *e* long, as if *relligio.* This reduplication of letters has been deemed deserving of a place amongst *figures,* and in consequence has been styled *diplasiasmus, reduplication.* **Hagnæ,* not *Agnæ,* which is a female name, Gr. ἁγνή, as is proved by Gruter's inscriptions. BENT.

41. *Et isti,* &c. [Either that the good feeling of mankind had given some honorable name to such error,] or that mankind by calling this error "*virtue*" had thus dignified it.

42. **Posuisset,* like τιθέναι ὀνόματα. Thus Cic. Tusc. III. 5, 10: *eos, qui hæc rebus nomina posuerunt.*

43. *At,* "Nay even," or "in truth." The construction here is, *ut pater non fastidit vitium gnati, si quod sit, sic nos,* &c.

44—48. The meaning of these lines is evidently, that if a father have a child with any defect, instead of ridiculing it, he endeavours to find some softer expression for it. The expressions here are Pætus, Pullus, Varus, and Scaurus, which either mean defects inferior to the real, or [are the names of noble families, which the fond father applies to his children, slurring over their deformities.] According to the first interpretation, *pætus* means one who has leering eyes. This was a softer term than *strabo;* nay, it was even considered rather a beauty than a defect. Venus's eyes were commonly painted so. *Pullus* properly means the young of any creature. It was a term of affection equivalent to our expression *little pet. Varus* means a person who has legs bent inwards; *scaurus,* one who has large and swollen ankles. Instead of giving a translation to these words, it appears to me better merely to use the nominative case; thus e. g. *appellat pætum,* trans. *calls* him *pætus.*

44. **Fastidire strabonem, e* is short before *st,* as in Sat. I. 2, 20.

45. *Male parvus,* "Very diminutive." Our use of *wretchedly* is not unlike that of *male.*

47. *Sisyphus.* The dwarf of M. Antony, scarcely two feet high, but of such

Balbutit Scaurum, pravis fultum male talis.
Parciùs hic vivit. frugi dicatur. Ineptus
Et jactantior hic paullo est: concinnus amicis,
Postulat ut videatur. At est truculentior atque
Plùs æquo liber: simplex fortisque habeatur.
Caldior est: acres inter numeretur. Opinor,
Hæc res et jungit, junctos et servat amicos.
At nos virtutes ipsas invertimus, atque
Sincerum cupimus vas incrustare. Probus quis

mental acuteness that he received the name Sisyphus, after Sisyphus of Corinth, who was celebrated for dexterity and cunning.

48. *Balbutit.* This may be translated "he softly terms." It denotes the imitation of children's prattle.

49. *Parcius hic vivit.* Horace now applies this habit of parents to the intercourse of friends.

Ib. *Ineptus.* This is one of those words which are peculiar to languages, so as scarcely to admit of any one word in another as a translation. *Inaptus* (*non aptus*) means "unsuitable to the circumstances:" hence used here for a person, who through a desire to make himself agreeable, oversteps the bounds of etiquette or decorum. It often admits the translation "foolish," "silly," "impertinent."

50. *Concinnus,* "Agreeable."

51. *Truculentior,* "Too rude," "rough."

52. *Simplex,* "Unaffected," "frank."

53. *Acres,* "spirited." *Acres inter,* hyperbaton, as l. 68.

55. *At nos virtutes ipsas,* &c., i. e. so far are we from giving a soft expression to the failings of our friends, that we represent even their virtues as vices.

56. *Sincerum cupimus vas incrustare. Sincerum* properly means "pure," "unalloyed." Perhaps it was originally applied to honey, which is then purest, when *sine cerâ.* It is used also for "sound," "whole," i. e. without a flaw or break. Thus Ovid. Met. XII. 99: *sine vulnere corpus, Sincerumque fuit. Incrustare* means "to cover with plaster, varnish, or any such thing." Hence the meaning of this passage is, we wish to varnish a sound vessel, i. e. to what is whole, we give the appearance of being broken, or (metaphorically) we represent even virtues as defects. *The explanation of Orellius is different, "Adeo perversi sumus, ut et purum vas corrupto aliquo liquore ejusque fœcibus obducere cupiamus."

Ib. *Probus quis,* &c. I have adopted Bentley's view of this passage. *Probus* and *demissus* both express good traits of character; *tardo* and *pingui* are the terms which the world applies to them. *The *probus* corresponds with ἐπιεικὴς, *demissus* with σεμνὸς. Bentley proposes to read *demissus homo ille; Tardo ac cognomen,* &c. Orellius prefers the old interpretation, "Probus quis nobiscum vivit, multum demissus homo; illi Tardo cognomen pingui damus." He takes *demissus* to mean, "a man of narrow thoughts," one who has μικρὰς τὰς γνώμας καὶ ταπεινὰς. Luc. The *Tardus* as the *phlegmatic,* "qui non acutissime moveatur."

Nobiscum vivit, multúm est demissus homo; illi
Tardo cognomen pingui et damus. Hic fugit omnes
Insidias, nullique malo latus obdit apertum,
(Cúm genus hoc inter vitæ versetur, ubi acris
Invidia atque vigent ubi crimina;) pro bene sano
Ac non incauto, fictum astutumque vocamus.
Simplicior quis et est, qualem me sæpe libenter
Obtulerim tibi, Mæcenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus: "Communi sensu plane caret," inquimus. Eheu!
Quàm temere in nosmet legem sancimus iniquam!
Nam vitiis nemo sine nascitur; optimus ille est,
Qui minimis urgetur. Amicus dulcis, ut æquum est,
Cúm mea compenset vitiis bona, pluribus hisce,

57. *Demissus.* As our phrase "retireing in manner," "unassuming.

58. *Tardo—pingui.* Agreeing with *illi*, as we have in Virgil *cui nunc cognomen Iulo.*

Ib. *Hic fugit omnes.* Another person is now introduced, whose characteristics are prudence and caution.

59. *Nullique malo latus.* This expression is derived from the fights of gladiators, who always presented *latus tectum* to the thrusts of their antagonists.

Ib. *Obdit apertum.* The meaning of *obdere* is literally to "put against;" hence Ter. Heaut. II. 3, 37, *Anus foribus obdit pessulum.* From this it means "to close," "shut." The construction here is *obdit latus apertum nulli malo*, i. e. "covers his side, which thus is *apertum nulli malo.*

60. *Cùm genus hoc inter vitæ.* This renders his conduct the more praiseworthy. Translate *cùm*, "although." **Versetur*, "Tertia hæc persona recte causam significat, cur illo tantopere caveat, ne Invidia et criminibus opprimatur." ORELL.

61. *Crimina*, "Accusations." Compare for this sense Carm. III. 7. 14. Epist. I. 18. 80. II. 3. 262.

Ib. *Bene sano*, "Very prudent," "properly cautious."

63. **Et talis, qualem*, &c. *Sæpe*, "Ex hoc verbo verum non esse patet, quod quidam contendunt, Horatium eo tempore, quo hæc scripserat, semel tantum convenisse Mæcænatem et commode quidem admissum, sed nondum receptum fuisse in ejus convictum et familiaritatem." ORELL.

65. *Impellat.* Trans. "Interrupt," "disturb," "intrude on." Lit. "push forward," "urge on." *Bentley, remarking that *impellere* means "to strike violently," reads *impediat*, as Diomedes and Charisius quote the passage.

66. *Communi sensu*, "The etiquette of society." Thus Juven. Sat. VIII. 71.

66—75. This habit of censuring others brings its own punishment with it, for how can we expect others to extend to us the indulgence which we refuse to them?

70. *Cum mea compenset.* When he compares my vices and my virtues, **Cum* is the preposition, and the construction is *cum vitiis* (meis) *mea bona compenset.*

(Si modò plura mihi bona sunt,) inclinet. Amari
Si volet hac lege, in trutinâ ponetur eâdem.
Qui ne tuberibus propriis offendat amicum,
Postulat, ignoscet verrucis illius; æquum est,
Peccatis veniam poscentem reddere rursus.
Denique, quatenus excidi penitus vitium iræ,
Cætera item nequeunt stultis hærentia, cur non
Ponderibus modulisque suis ratio utitur ac res
Ut quæque est, ita suppliciis delicta coërcet?
Si quis eum servum, patinam qui tollere jussus
Semesos pisces tepidumque liguerit jus,
In cruce suffigat: Labeone insanior inter
Sanos dicatur. Quantò hoc furiosius atque
Majus peccatum est! paullùm deliquit amicus;

70. *Pluribus hisce.* Viz. *bonis.*

72. *Hac lege,* "On these conditions," viz. that he, *bonis inclinet.* If my friend wish to gain my affections by inclination to my virtues, then he shall receive the same indulgence from me.

75. **Ignoscet.* Thus Bentley for *ignoscat*, for "futuris quam imperativis præcipere magis Horatianum."

76—95. Finally, as faults there must be (so even the Stoics allow, when they call all men but themselves *stulti*), is it not rational that we should at least mark gradations, as we do in the acts of misconduct of which our slaves might be guilty? All the faults of our friends are not equally criminal, (notwithstanding the Stoic assertion *omnia peccata esse paria*), and it is worse than madness to treat all with equal harshness.

76. *Quatenus,* "Since."

77. *Stultis.* The Stoics called all those who had not embraced their tenets *stulti* or *insani.*

Ib. *Cur non.* Why does not reason mark gradations in offences, and then punish according to this standard?

78. *Res ut quæque est.* According to the degree of criminality

80. Comp. Luc. Prometh. c. 4.

Ib. *Tollere,* sc. from the table.

82. *Labeone.* M. Antistius Labeo was a celebrated lawyer, particularly remarkable for his attachment to liberty. As he is said to have offended Cæsar by the freedom of his language, the scholiast supposes that Horace, to flatter Augustus, introduces him here as mad. It accords but ill, however, with the character of either Horace or Augustus to suppose that the poet would attempt, or his patron countenance, such shameless adulation. Let us rather refer it to some person, with whose history we are not acquainted, or adopt Bentley's conjectural reading, *Labieno;* *Who is mentioned by Seneca as violent and rabid in his harangues. for *Rabieno* from *Rabies.*

83. *Quanto hoc furiosius.* "Quanto gravius hoc leviore peccato servi, qui semesos pisces et tepidum jus ligurierit."—D. Not so; it is not the fault of the slave that is compared, out that of the master, who would crucify him

Quod nisi concedas, habeare insuavis, acerbus
Odisti et fugis, ut Rusonem debitor æris,
Qui nisi cùm tristes misero venere Kalendæ,
Mercedem aut nummos unde unde extricat, amaras
Porrecto jugulo historias captivus ut audit.
Comminxit lectum potus, mensâve catillum
Evandri manibus tritum dejecit: ob hanc rem,

for so trivial an offence. Thus it is not *quanto furiosius hoc* peccato servi, but *hoc* peccato in servum. I have considered *hoc* as in the ablative case, but the construction may be, *Quanto furiosius et majus est hoc peccatum.* Comp. Sat. II. 1. 21

86. *Odisti.* *Eum*, scil. amicum, qui paulum deliquit.

Ib. *Rusonem.* Octavius Ruso, a notorious usurer.

Ib. *Æris.* This is used for money, as coins were originally made of brass. Servius Tullius was the first who stamped pieces of that metal with images of cattle, oxen, swine, &c. Hence *pecunia* from *pecudes.*

87. *Tristes.* The Calends are called *tristes*, because that was the time at which either the sum lent, or the interest should be paid.

Ib. *Calendæ.* The first day of each month was termed *Calendæ*, from the priest calling out (*calendo*) to the people that it was new moon. The fifth day was *Nonæ* so called, because it was *nine* days (reckoning inclusively) from (*Idus*), the Ides which was the thirteenth. *Idus* is derived from the ancient verb *iduare*, "to divide." Thus Hor. Carm. IV. 11. 15:

———— *idus* tibi agendæ
Qui dies mensem Veneris marinæ
*Findit* Aprilem.

In March, May, July, and October the computation differed. The *nones* were the seventh, and the *ides* the fifteenth.

88. *Mercedem.* Vid. Sat. II. 14; *nummos* for *caput*, "the principal."

Ib. *Unde unde*, "In some way or other."

Ib. *Amaras.* On account of their wretched composition.

89. *Porrecto jugulo.* The forced attention of this miserable creditor is compared, as Mr. Sanadon understands it, to the posture of a captive, who stretches out his neck to the chain.—F.

Ib. *Historias.* The alternative with Ruso was either ruin from extortion, or misery from listening to his writings. If his wretched creditors could not pay him, then they were condemned to hear him read his works. Perhaps some might prefer considering *historias* used in the sense of "tedious narration," and refer it to the long schedule of the items in his account. **Audit.* Asinius Pollio first introduced the custom of reciting one's own compositions at Rome.

91. *Evandri.* Either an "antique, worn" by the hands of Evander (the king of Pallanteum, at the time the Trojans landed in Italy), or [wrought by Evander], an artist, who was brought from Athens to Alexandria by M. Antony, and thence came to Rome. *Bentley prefers to adopt the artist, who restored the head of Jove upon a statue in the Palatium; he, also, proposes *tortum*, i. e. *tornatum*, for *tritum* refers to wearing by use, not to working.

Aut positum antè meâ quia pullum in parte catini
Sustulit esuriens, minùs hoc jucundus amicus
Sit mihi? quid faciam, si furtum fecerit, aut si
Prodiderit commissa fide, sponsumve negarit? 95
Quis paria esse fere placuit peccata, laborant,
Cùm ventum ad verum est; sensus moresque repugnant,
Atque ipsa utilitas, justi prope mater et æqui

Orellius understands the mythic Evander to be intended, remarking with Sphon, "Qui Evandrum statuarium intelligunt, non recordantur eum A. U. C. 725, demum Alexandria Romam deductum esse."

Ib. *Tritum.* This may be used for *tornatum.* Thus Servius explains *hinc radios* trivere *rotis.* Virg. Georg. II. 444.

92. *Ante.* Referring either to time, "before I could help myself to it," or to place, i. e. "before me."

93. *Hoc. Ob hoc,* "On this account," as before, Sat. I. 1, 16.

95. *Fide.* The ancient form for *fidei.* Thus Carm. III. 7, 4, and Virg. Æn. I. 1, 56.

Ib. *Sponsumve negarit,* "Denied an engagement which he had made."

96-115. In truth the Stoic doctrine is contradicted by the sense of mankind, and by *utilitas,* the parent of all law. For Horace, maintaining the Epicurean doctrine, denies that we have any knowledge of *justum* naturally, and confirms this by an appeal to the history of mankind, which shows that the original of law was in progress of civilization, and to be ascribed to the benefit derived from its affording protection against injuries. The reason Horace endeavours to confirm this opinion is, that the great argument of the Stoics for their doctrine was, "quicquid justum est, a *naturâ* promanat, id autem semper eodem modo se habet, quicquid autem tale est, sibi par esse necesse est."

96. *Quis. Ii quibus,* scil. the Stoics.

Ib. *Fere.* This word frequently signifies the same as *plerumque.* The difficulty here is with what we are to join. Cruq. says with *peccata,* as if *fere peccata* were the same as *omnia peccata.* He illustrates this by *Romani* fere *orbem subegerunt,* where we use *fere* for *fere totum.* Baxter (following Woulart.) connects it with *laborant;* then it means "generally." [Doering prefers joining it to *paria.*] Thus Terent. Heauton. I. 1, 70:

> Domum revertor mœstus, animo *fere*
> Perturbato, atque incerto præ ægritudine.

Here *fere* is used for *omnino,* "altogether.

There remains but one other word, with which it may reasonably be joined. That is *placuit,* and in this sense, that the Stoics *almost* took delight in considering *peccata paria;* or whose usual dogma was *peccata* esse *paria.* Comp. Terent. Andr. V. 5, 2. but there we should read, with Bentley, *liquet.*

Ib. *Laborant,* "Are in a difficulty," "are perplexed."

97. *Ad verum* "To reality, life practice." **τὴν οὐσίαν τῶν πραγμάτων*

98. *Justi—et æqui.* There is this difference between *justus* and *æquus;* the former is derived from law—the latter from nature.—Sch. Compare Terent. Heaut. IV. 5, 48; Cic. Phil. IX. 5.

Quum prorepserunt primis animalia terris,
Mutum et turpe pecus, glandem atque cubilia propter
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quæ post fabricaverat usus;
Donec verba, quibus voces sensusque notarent,
Nominaque invenere: dehinc absistere bello,
Oppida cœperunt munire, et ponere leges,
Ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam Mulier teterrima belli
Causa: sed ignotis perierunt mortibus illi,
Quos Venerem incertam rapientes, more ferarum
Viribus editior cædebat, ut in grege taurus.
Jura inventa metu injusti fateare necesse
Tempora si fastosque velis evolvere mundi.
Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis

89. *Propè.* Baxter thinks that this is intended to qualify the assertion regarding *æqui*, as there might be some doubt of *utilitas* being *mater æqui*.

99. Compare Lucret. V. 923.

Ib. *Primis*, "Primitive." Compare Sat. II. 2, 93, and Virg. Georg. I. 12.

100. *Glandem.* Their food, before corn.

101. *Pugnis.* From *pugnus.*

Ib. *Porrò.* This originally means "forward," the opposite of *retrò*. Its signification here is equivalent to — in the progress of civilization, i. e. "and thus continuing to advance."

103. *Voces.* "By *verba* Horace means, as I understand him, those articulate sounds expressing only appetites and desires; and this, I think, he has sufficiently explained, himself, by the description he has given of them,—*quibus voces sensusque notarent:* importing that the first words marked "the inarticulate cries" formerly used, which I understand to be meant by *voces*, and by consequence "the inclinations and feelings of the mind," expressed by those cries, which I take to be the meaning of *sensus* ——. Horace very probable places the *verba* first, as being undoubtedly first invented; and then the *nomina*, which came next in order, and which certainly signify "the names of things," not whole sentences expressing some desire or volition." — Lord Monboddo's *Orig. and Progr. of Lang.* P. I. B. III. c. 11. **Verba... nomina*, "Inverso ordine Græci ὀνόματα καὶ ῥήματα, omnes orationis partes his complexi." ORELL.

104. Comp. Lucret. v. 1028.

111. *Fateare necesse est*, i. e. *necesse est* ut *fateare.*

113. *Nec natura potest justo*, &c. The meaning is, nature cannot distinguish between what is just and unjust, as she can between what is pleasant and what is painful; what should be desired, and what should be avoided.

114. *Diversis.* The opposite to good, i. e. "evil;" not moral evil. Comp. Juven. Sat. X. 3:

Vera bona atque illis *multum diversa*—

Nec vincet ratio hoc, tantundem ut peccet idemque
Qui teneros caules alieni fregerit horti,
Et qui nocturnus sacra divûm legerit. Adsit
Regula, peccatis quæ pœnas irroget æquas;
Ne scutica dignum horribili sectere flagello.
Nam, ut ferula cædas meritum majora subire

115. *Nec vincet ratio*, "Nor will your philosophy prove." The connexion is, as nature cannot distinguish justice and injustice, so the Stoic philosopher cannot prove that the offence of the man who has robbed a garden, is equal in enormity to that of him who has committed sacrilege. Thus Doëring correctly. **Jura inventa metu.* This is opposed to the Stoics, who assert, *τὸ δίκαιον φύσει εἶναι καὶ μὴ θέσει.*

Ib. *Vincet.* By *aphæresis* for *evincet*, "prove," "convince us of this." **Caules fregerit*, "*Frangere flores*, non memini legisse." BENT. "Recte tamen dicitur de *caulibus*, ut de calamis et cannis." ORELL.

118. *Æquas*, "Commensurate," scil. *peccatis.*

119. *Scutică*, i. e. only of slight punishment.

120—124. There is no danger that the] Stoics will err on the side of leniency

Ib. *Nam ut.* The meaning is, there is no danger of your being too merciful, and giving but a slight punishment to him who deserves to be treated more severely. There is a difficulty here about *ut*, for there is a great difference between *non vereor ut* and *non vereor ne*. *Non vereor ne cædas* means, I have no apprehensions of your beating, i. e. I am certain that you'll not beat; but *non vereor ut cædas* signifies, I have no apprehensions of your not beating, i. e. I am certain that you'll beat. Now this gives us a meaning for the passage the opposite to that which Horace intended. Therefore we must suppose *ut* is used for *ne*, as some imagine, or that [this is an instance of *anacoluthon*,—D.] according to which, Horace, having commenced, afterwards turns to a different construction from what he had originally proposed. Compare Lambin, *in loco*. Sat. I. 4. 30; II. 1. 60. Terent. Andr. I. 5. 41:

Haud *vereor*, si in te solo sit positum:
Sed vim *ut* queas ferre.

II. 2. 12,

Id *paves*, *ne* ducas tu illam: tu autem, *ut* ducas.

and V. 4. 11, ——— *metuo*, *ut* substet hospes.

Cic. pro Mil. 29, Non timeo, *judices*, ne, *odio inimicitiarum mearum inflammatus*, &c. Vid. Camerar. Comm. I, Tusc. Quæst. p. 113. Stewech. p. 476. Clarke, Cæs. de Bell. Gall. v. 47. Sanct. Minerv. Perizon. pp. 811 and 818. *Jahn thinks this passage is ironical, "For surely, indeed, I am afraid you will beat with a slight lash;" but this does not suit the complexion of the passage. Orellius has recourse to the usual expedient "Σολοικοφανές hoc" says he. To me it appears absurd, for a moment, to imagine that so accurate and careful a writer as Horace would admit a solæcism, for which the veriest Tyro would be censured, more particularly when he has frequently used the phrase, and always in its correct meaning. Perhaps the following may be deemed a feasible explanation, "I demand, says Horace, a rule which will exact penalties adapted to the guilt of the transgression, lest you should

Verbera, non vereor, quum dicas esse pares res
Furta latrociniis, et magnis parva mineris
Falce recisurum simili te si tibi regnum
Permittant homines. Si dives, qui sapiens est
Et sutor bonus, et solus formosus, et est rex; 125
Cur optas quod habes?—"Non nosti, quid pater," inquit,
"Chrysippus dicat. Sapiens crepidas sibi nunquam
Nec soleas fecit: sutor tamen est sapiens. Qui?
Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenus vafer, omni 130

attack, with a terrific scourge, the man who deserves only a slight punishment. *And you may as well submit to this* (common sense and human custom cry out against your violence) *you must, I say, submit* to this, for I am sure you *will have to beat* after all, with but a slight lash, the man who, according to your dogma, deserves far greater; and although you threaten that you would visit great and trivial crimes with similar extermination if men would only confer on you sovereignty." You must, I say, submit, for behold your absurdity! you *are* a king since you *are* a philosopher; the greatest crime is being this moment perpetrated, the goddess Philosophy herself is outraged in your person! the boys are wantonly plucking your beard! why not, king as you are, exert your power? alas, you will have only to punish this outrage by keeping them at bay with your staff, deserving though they be, in your eyes, of utter destruction.

121. *Quùm.* Either "since," as the reason of *non vereor*, or "although," notwithstanding your assertion that you'll punish all offences with equal rigour.

Ib. *Pares res*, i. e. *furta esse pares res* (paria) *latrociniis*.

123. *Falce recisurum simili*, i. e. will punish with equal severity.

124. *Si dives, qui sapiens est.* *Si* is, *qui sapiens est*, sit *dives*. Horace ridicules the Stoic assertion that the *sapiens* possessed every thing. If this be true (says he), why put the condition *si tibi regnum permittant homines*, for you are *sapiens*, and of course you must be *rex*.

126. *Non nosti.* The Stoic replies, "You don't understand the meaning of the words of Chrysippus."

127. *Chrysippus.* A pupil of Zeno (born at Tarsus), so celebrated amongst the Stoics, that he sometimes has been called, in preference to his master, the founder of the sect. *Hence the proverb, εἰ μὴ ἦν Χρύσιππος, οὐκ ἂν ἦν Στοά. Diog. Laert.

Ib. *Crepidas.* There is scarcely any difference between *crepidæ* and *soleæ*, as they were both low shoes; *crepidæ* were perhaps more usually worn by philosophers. Compare Pers. I. 124. *Soleæ* were generally worn in the house. Compare Sat. II. 8. 77, and Epist. I. 13. 15

128. **Qui*, is *quo modo*. The other reading, *Quo*, would mean *quem ad finem*.

129. *Ut*, "Just as." *Hermogenes.* Compare Sat. I. 2. 3.

130. *Alfenus vafer.* Alfenus of Cremona, was a shoemaker, but aban-

Abjecto instrumento artis clausaque taberna,
Tonsor erat ; sapiens operis sic optimus omnis
Est opifex solus sic rex."—Vellunt tibi barbam
Lascivi pueri, quos tu nisi fuste coërces,
Urgeris turba circum te stante, miserque
Rumperis et latras, magnorum maxime regum.
Ne longum faciam ; dum tu quadrante lavatum
Rex ibis, neque te quisquam stipator ineptum
Præter Crispinum sectabitur : et mihi dulces
Ignoscent, si quid peccaro stultus, amici ;
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.

doning his trade, he came to Rome, and studied law. Hence the term *vafer*, as afterwards *vafri inscitia juris*

132. *The common text has *Sutor erat*. Bentley proposes *Tonsor erat*, for Horace would not derive his illustrations from the one trade, thus, *sutor est sapiens*, ut *Alfenus erat Sutor*. Besides Acron has *tonstrina abjecta* of this same Alfinus

133. *Vellunt tibi barbam*. A great mark of disrespect. Compare Per. Sat. I. 130, and II. 28.

136. *Rumperis*. With vexation ; or with shouting.

137—141. Horace, after this sportive attack on the Stoics, concludes the satire with remarking, that they may enjoy their doctrines as they can, but that he, by showing and receiving indulgence in turn, will live a more happy life than they in all the dignity of their philosophic tenets.

137. *Ne longum*, sc. sermonem

Ib. *Quadrante lavatum*, i. e. to a bath, where he paid a *quadrans*.

Ib. *Quadrante*. A quadrans was the fourth part of an *as*.

138. *Neque te quisquam stipator*. *Stipator* properly means one of the guard which attended a king. The meaning here is, "And have no other royal guard than Crispinus."

139. *Crispinum*. Vid. Sat. I. 1.120.

Ib. *Et*. This word should be translated "both." The meaning is, "whilst you amuse yourself with your mock majesty, both my sweet friends," &c. Francis remarks the difficulty here. He prefers, however, translating the *que* in l. 141, *both*, thus making the last two lines, the conclusion from *dum*. It may not be irrelevant here to notice a passage which has a similar difficulty. It is in Juven. Sat. XIV. 225. The first and third *et* in ll. 226, 228 must be translated "also," or the passage has no meaning.

140. **Peccaro*. This is Bentley's reading, for in the reading *pecavero* the final *o* would be short, (even before *st*,) which is not usual with writers in Horace's age. "Confr. tamen Sat. I. 4, 104, *dixerõ quid ;* Sat. I. 6, 119, *Deinde eõ dormitum ;* Sat. I. 9, 2, *Nesciõ quid meditans*, v. 17, *quendam volõ visere*." Passow. *Stultus*, "Imprudently," or [*stultus*, as the Stoics think me and every one else who differs from them.]

141. *Inque vicem*. By *tmesis* for *invicemque*.

# SATIRA IV.

## OB INTRACTATORES SUOS.

Eupolis atque Cratinus Aristophanesque, poëtæ
Atque alii, quorum comœdia prisca virorum est,
Si quis erat dignus describi, quod malus, aut fur,
Quòd mœchus foret, aut sicarius, aut alioqui
Famosus, multâ cum libertate notabant.
Hinc omnis pendet Lucilius, hosce secutus,
Mutatis tantum pedibus numerisque; facetus,

Satira IV.—Horace vindicates his design in writing satires.

1—5. In the days of the elder comedy, authors boldly stigmatised the vices of mankind.

1. *Eupolis.* An Athenian poet, celebrated for the severity of his comedies. He lived about the middle of the fifth century B. C.

Ib. *Cratinus.* Another comic poet, who flourished about the same time as Eupolis.

Ib. *Aristophanes.* The most celebrated of the Greek comedians. His dramas have been much admired for their wit, and bold exposure of vice; it is to be regretted, however, that their merits hardly compensate for the faults of grossness and obscenity. Aristophanes was the contemporary of Socrates and Euripides, i. e. he flourished about 434, B. C.

2. *Atque alii,* &c. For *atque alii* viri, *quorum viororum,* &c. Thus Epod. II. 37. Sat. I. 10. 16, &c.

Ib. *Comœdia.* This species of dramatic entertainment has derived its name either from κωμάζειν καὶ ᾄδειν (i. e. the song of the revellers), or from κώμαι καὶ ᾠδή, the song of the villagers. The invention of it is ascribed by some to Susarion, by others, with more probability, to Epicharmus, a Sicilian. The true root appears to be κῶμος, "a merry and sportive revel."

Ib. *Prisca.* There were three ages of comedy: *Prisca* or *vetus,* in which the writers stigmatised the wicked by name; *Media,* in which the names were fictitious, but the characters real; and *Nova,* in which both were fictitious.

*Sicarius.* This properly means "an assassin," a person armed with the *sica,* a short sword or stiletto.

5. *Notabant.* As the censors are said *notare* (to mark) any senator whose conduct was reprehensible.

6—13. Lucilius imitated the freedom of the old comedians. He was possessed of much humour and quickness, but was careless in the composition of his verses. Indeed he attempted to excite admiration rather by the copiousness than by the merit of his writings, and was more anxious to write quickly than to write well.

6. *Hinc.* *Ab his,* i. e. scriptoribus priscæ comœdiæ

Ib. *Lucilius.* This great Roman satirist was born at Aurunca. He lived in intimate friendship with Scipio Africanus (the elder). Of his satires, but a few lines have come down to us. He died 103 B. C.

7. *Mutatis tantum pedibus numerisque.* The metre of the comedians was Iambic. Lucilius' satires were in Dactylic hexameter.

Emunctæ naris, durus componere versus;
Nam fuit hoc vitiosus: in horâ sæpe ducentos,
Ut magnum, versus dictabat stans pede in uno; 10
Cum flueret lutulentus, erat quod tollere velles;
Garrulus, atque piger scribendi ferre laborem,
Scribendi rectè; nam, ut multum, nil moror. Ecce,
Crispinus minimo me provocat: ¶ "Accipe, si vis,

Ib. *Pedibus numerisque. Mutatis numeris* (without *pedibus*) would express the poet's meaning. But there is this difference between *pes* and *numerus;* a whole line may be said to be e. g. *numero dactylico vel trochaico,* but the component parts of the line are called *pedes.* In other words, *pes* is the standard by which we measure *numerus.*

8. *Emunctæ naris,* i. e. (as some interpret it) "refined wit," "delicate raillery," or (in the sense "strong scented"), ["of quick penetration."]

Ib. **Durus componere versus,* i. e. "inelegant in the composition of his verses." Such undoubtedly are the following:

Fama tuam pugnam claram allatam dicasset.
Tum laterali' dolor certissimu' nuntiu' mortis
Nos esse Arquatos? surgamus, eamus, agamus, &c

10. *Ut magnum.* As if such quickness were a proof of poetic excellence;—"as a great feat."

Ib. *Dictabat.* Either to his slave, who wrote as he dictated (compare Sat. I. 10, 92), or recited to his friends. Compare Cic. *pro Arch.* c. 8.

Ib. *Stans pede in uno.* A proverb, expressing the ease with which any thing is done.

11. *Tollere.* Some understand this as meaning "to preserve," i. e. although *flueret lutulentus,* yet *erat quod,* &c. But on comparing Sat. X. 1, 50, it appears better to understand *tollere,* as meaning "to take away," "to erase."

12. *Piger ferre.* A Græcism for *piger in ferendo labore,* as *durus componere.* νωθὴς φέρειν.

13. *Nam ut multum.* Either, (*ut* for *quàm*) "how much he wrote," or (*ut multum scriberet*), ["as to his writing much."] Horace means that it is not the quantity, but the quality of poetry that he regards.

Ib. *Nil moror.* As Epist. II. 1, 264.

14—21. Horace will not imitate his model in this; he will yield even to Crispinus the palm for the number of verses written in a given time.

14. *Crispinus.* Compare Sat. I. 1, 120.

Ib. *Minimo. Pignore,* i. e. what we call stake in a wager. Bentley reads *nummo* instead of *minimo.* *Copyists may easily have made the mistake, since there is the same number of downstrokes in NUMMO as in MINIMO. Heinsius reads *mimo,* i. e. "cum gesticulatione mimica." But see Sat. II. 5 *nummo addicere.* Baxter, in an injudicious attempt to ridicule Bentley but exposes his own ignorance. He understands *minimo digito.* It were to be wished that he had adduced any passage in which the little finger was used as the finger of contempt. In Juven. Sat. X. 53, we find that the middle finger was used in the expression of such feelings,

cum Fortunæ ipse mina
Mandaret laqueum, *medium*que ostenderet *unguem.*

"Accipiam tabulas; detur nobis locus, hora,
"Custodes; videamus, uter plus scribere possit."
Di bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro et perpauca loquentis;
At tu conclusas hircinis follibus auras,
Usque laborantes, dum ferrum molliat ignis,
Ut mavis, imitare. Beatus Fannius, ultro
Delatis capsis et imagine; quum mea nemo

Compare Pers. Sat. II. 33,

frontemque, atque uda labella
*infami digito*, et lustralibus ante salivis
Expiat,

which Juvenc. correctly interprets, *et frontem expiat ac labella humentia* digito medio. The meaning is, Crispinus was so certain that he must gain the victory, that he gave Horace (as our phrase is) great odds, i. e. he wagered a large against a very small sum, *minimo*.

14. *Accipe, si vis.* Viz. *tabulas.* The *et* is elegantly omitted before *accipiam.* Crispinus addresses Horace, *accipe* et ego (Crispinus) *accipiam.*

15. **Accipiam.* Read *Accipe jam* with Loscher and MSS. Bent

16. *Custodes.* To see that neither should act unfairly, by copying the verses of others, or bringing some which they had written beforehand.

17—18. Horace thanks the gods for forming him with a mind unfit for such bold undertakings.

18. *Loquentis.* Applied to the mind, as words are but the signs of our ideas.

19. *Conclusas hircinis follibus auras,* i. e. "the air within a pair of bellows." Comp. Pers. Sat. V. 10.

20. *Usque laborantes,* "Ever toiling or working, until," &c.

21—25. As he has no wish to intrude his writings on the attention of the world, and cannot boast of his quickness or copiousness in composition, he pronounces those happy, whose forwardness has procured for them literary honours, whereas his modesty and the character of his compositions prevent his works from being known.

21. *Beatus Fannius,* "Happy is Fannius!" *"*Beatus* stulte sibi ipse placens atque immortalitatem animo quasi præcipiens." Orell.

Ib. *Fannius.* A worthless poet, whose writings were presented to the keepers of the public library, without any solicitation on their part.

Ib. *Ultro.* Either he presented them himself, or his friends did it for him. Compare Pers. Prol. 6.

22. *Delatis.* Into the library. Heindorf thinks that this was not the *bibliotheca Palatina* founded by Augustus, but that erected by Asinius Pollio, after his triumph over the Dalmatians, A. U. C. 714.

Ib. *Imagine,* "A statue of himself." Asinius Pollio was the first who ornamented a library with the statues of authors. Compare Plin. Hist. Nat. XXXV. 2.

Ib. *Quum mea nemo scripta,* &c. The construction is, *quum nemo legat scripta mea* (contained in *mei*) *timentis,* &c. The meaning is either "*my* writings are not published," as some suppose that none were published until

Scripta legat, vulgo recitare timentis, ob hanc rem
Quod sunt quos genus hoc minime juvat, utpote plu- [res
Culpari dignos. Quemvis media elige turba;
Aut ab avaritia aut misera ambitione laborat.
Hunc capit argenti splendor; stupet Albius ære;
Hic mutat merces surgente a sole ad eum, quo
Vespertina tepet regio; quin per mala præceps
Fertur, uti pulvis collectus turbine, ne quid
Summa deperdat, metuens, aut ampliet ut rem.
Omnes hi metuunt versus, odere poëtas.—

they had first been approved of, when publicly recited, or [no one reads my writings (although published)], as, through my fear of reciting them publicly, they have not gained character, nor are well known.

24. *Quòd sunt*, "Because there are persons."

Ib. *Genus hoc*, scil. *scribendi*, i. e. satire.

Ib. *Utpote plures*. Refer this to *quos*. Transl. "and those the great majority." *Orellius explains as a species of attraction "quippe cum plures culpari digni sunt."

25—38. The reason of his writings being neglected is because the greater number of mankind deserve censure, and through a consciousness of their infirmities, dread the author that will boldly expose them.

25. **Elige*, i.e. "single out." Different readings exist in MSS. Bentley, remarking that *erue* (Ald.) means "to draw or tear violently a person from concealment," that *elige* (pr. ed.) is "to select with calm judgment any individual," while *eripe* is, "to elevate one above the crowd," reads *arripe*, comparing A. P. 475: *quem vero arripuit*. Orellius prefers *erue*, "Turba *obruit* singulos; ex hac igitur *erue* quemvis."

26. **Ab avaritia*. Bentley thus corrects, denying the vulgar reading *aut ob avaritiam . . . laborat* to be Latin; and asserting that even if it were, we should then read *miseram ambitionem*, as *aut* couples like cases. Orellius retains the common reading, remarking, "Etsi non dicitur *laborare ob morbum*, tamen hic facillimum est zeugma; aut ob avaritiam miser est, aut misera ambitione laborat." See Sall. Jug. §. 22.

27. *Argenti*, "Of silver vases," as *ære*, "brazen vases." *The same construction is found in Geor. II. 508: *Hic stupet attonitus rostris*.

28. *Hic mutat merces*. Before the use of money, commodities were "exchanged." Hence this expression, which remained even after money was used to represent the value of articles of merchandize. Compare Pers. Sat V. 54

Ib. *Ad eum*, scil. *solem*, i. e. from east to west.

29. *Quin*, "Nay even."

31. *Summa deperdat*, i. e. *perdat de summa*.

Ib. *Aut ampliet ut rem*. It might be supposed that this should be *ut* non *ampliet rem*, but compare note, Sat. I. 3, 116. The general rule in such cases is, after verbs *timendi*, *ne* is affirmative, *ut* negative.

32. *Omnes hi*. "All such characters."

"Fœnum habet in cornu, longe fuge; dummodo risum
Excutiat sibi, non hic cuiquam parcet amico;
Et, quodcunque semel chartis illeverit, omnes
Gestiet a furno redeuntes scire lacuque,
Et pueros et anus."—Agedum, pauca accipe contra.
Primum ego me illorum, dederim quibus esse poëtis,
Exerpam numero. Neque enim concludere versum
Dixeris esse satis, neque, si quis scribat, uti nos
Sermoni propiora, putes hunc esse poëtam,
Ingenium cui sit, cui mens divinior, atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, Comœdia, necne, poëma
Esset quæsivere; quod acer spiritus ac vis
Nec verbis, nec rebus inest; nisi quòd pede certo

33. *Fœnum habet in cornu.* A mischievous bull had hay placed on its horns, to warn those that passed near it of the danger. The application here is, when any of these persons (scil. one of *omnes hi*) sees a poet, he cries out *fœnum habet in cornu*, to warn these that would approach him of their danger. [1]Comp. Plut. Cr.: Σικίννιος πρὸς τὸν εἰπόντα, τί δὴ μόνον οὐ σταφάττει τὸν Κράσσον, χρέτον ἔχειν φησὶν ἐπὶ τοῦ κέρατος.

Ib. *Dummodo risum.* The only object of a poet (says this person) is to amuse himself, and with this object he'll not spare even his friends.

Ib. *Sibi,* "For himself," i. e. for his own gratification. Terent. Phorm. V. 8. 12. Tibi *naret?* Heaut. V. 1. 79:

Qui *sibi* me pro ridiculo ac delectamento putat.

36. *Gestiet a furno.* He'll take care to let every one know it.

Ib. *Lacu.* Whence they were drawing water. In Rome there were several sheets of water (called *lacus*), formed by drains from the Tibur, or aqueducts, for the convenience of the citizens. *Marcus Agrippa formed 500 reservoirs of water in the different regions of the city.

38—62. Horace vindicates himself, for first of all, if their objection to him be that he is *a poet*, he declares that he has no claim to that title. That is an honour to which not even the author of comedies can justly aspire.

38. *Dederim quibus esse poëtis.* Compare Sat. I. 1. 19. *It is evident from this sentiment that Horace had as yet written no compositions to boast of. He speaks far differently in the last Ode of his third Book.

39. *Concludere versum.* To make a line with the regular number of feet.

42. *Ingenium cui sit.* Illi viro, *cui ingenium sit.*

Ib. *Mens divinior,* "Comparatively divine," as it were Inspired. Compare Cic. pro Arch. c. 8. *Divinior*—than men commonly have, or that should be termed *divina*, rather than *humana.*

Ib. *Atque os,* &c., i. e. and such language, as we might suppose could express sublime conceptions.

43. *Sonaturum.* The more usual form of this participle is *soniturus.*

46. *Pede certo,* "By having fixed feet," i. e. in prose we may dispose the words in any order, but in comedy we are confined by the laws of the metre.

Differt sermoni, sermo merus.—"At pater ardens
Sævit, quod meretrice nepos insanus amica
Filius uxorem grandi cum dote recuset,
Ebrius et, magnum quod dedecus, ambulet ante
Noctem cum facibus."—Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis;
Quem si dissolvas, quivis stomachetur eodem
Quo personatus pacto pater. His, ego quæ nunc,
Olim quæ scripsit Lucilius, eripias si
Tempora certa, modosque, et quod prius ordine verbum est,
Posterius facias, præponens ultima primis:
Non, ut si solvas, "Postquam discordia tetra

47. *Sermo merus.* It is nothing more than the language of common life.

Ib. *At pater ardens* This is an objection to the assertion, that *acer spiritus ac vis nec verbis nec rebus inest*, i. e. you can't say that there is no *acer spiritus or vis* in the indignation of an angry father at the misconduct of his son, such as Chremes, Terent. Heaut. V. 2.

48. *Nepos*, "Profligate." ἄσωτος, ἀσελγής.

50. *Magnum quod dedecus.* His exceeding others so far as, even before it was night, to bear torches through the streets

51. *Numquid Pomponius.* Horace asks, in reply, would not Pomponius (a dissolute young man of his time) be reproved in the same manner, were his father alive? i. e. is this indignation anything more than what we witness every day?

53. *Puris—verbis*, "Mere words," without elegance or ornament.

54. *Quem si dissolvas.* *Quem* versum *si dissolvas*, i. e. which line, if you alter from the metrical arrangement.

Ib. *Quivis stomachetur eodem.* The words are those which any father would use in his anger, and are not peculiar to *pater personatus.*

Ib. *Eodem pacto*, "in the same words."

55. *Personatus.* Trans. "in the play," lit. with the mask on. The *persona* was used for the purpose of giving greater power to the voice. Another reason for its use may be derived from the ancients having men to perform female parts. It was introduced by Æschylus. Comp. Epist. ad Pison. 278.

57. *Tempora certa.* Feet limited to a certain arrangement of longs and shorts. A short syllable is called a time or *tempus;* a long is equivalent to two shorts, or two times.

Ib. *Modosque.* The arrangement of these feet composed of *tempora certa.*

Ib. *Et quod prius ordine*, i. e. if you transpose the words forming the verse, so as to disturb the metrical arrangement.

59. *Non, ut si solvas.* *Non* join to *invenias*, 61. *Ut,—ut* invenias.

Ib. *Postquam discordia* The verses of Ennius, imitated by Virg. Æn. VII. 622,

Belli ferratos rupit Saturnia postes.

Belli ferratos postes portasque refregit:" 60
Invenias etiam disjecti membra poëtæ.
Hactenus hæc: alias, justum sit necne poema;
Nunc illud tantum quæram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer
Ambulat et Caprius, rauci male, cumque libellis, 65
Magnus uterque timor latronibus: at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Cœlî Birrîque, latronum,
Non ego sum Caprî neque Sulcî: cur metuas me?
Nulla taberna meos habeat neque pila libellos, 70
Queis manus insudet vulgi Hermogenisque Tigellî,

61. *Disjecti.* When the words are disturbed from their order.

62. *Hactenus hæc.* Horace here dismisses the subject of what constitutes *poema*, and turns to satire.

Ib. *Alias, justum sit, necne poema.* In my judgment commentators have generally misunderstood this passage. It has no reference to "comedy"—that subject has been dismissed; *alias* and *nunc* are opposed, and both refer to the same, *genus hoc scribendi.* Horace says, "at another time I'll examine whether this kind of composition *(satire)* be a regular poem or not—but now my only iniquity is, whether you have any reason for looking with suspicion on it."

63—79 Whether his satires deserve the name of poetry or not, there are no just reasons for looking with suspicion on them. Their object is to unmask vice—the virtuous therefore need not fear him. He does not even read them in public, as some foolish authors do, to the annoyance of their unwilling audience; and as to the charge, that they originate in malice, and a desire to wound the feelings, he refers to those who know him for a contradiction of that being a trait in his character.

64. *Sulcius et Caprius.* Two lawyers, who were noted informers.

65. *Rauci male.* [Extremely hoarse (from pleading)], or hoarse from malignity, i. e. from the violence with which they conducted prosecutions; or painfully hoarse.

Ib. *Cumque libellis. Libelli* were the papers containing the names of the persons on whom they informed, and the charges which they brought against them.

67. *Puris manibus.* Free from the pollution of crime; as, *scelerisque purus.* Carm. I. 22. 1.

68. *Ut sis tu.* The meaning is, "although you are as great an offender as Cœlius or Birrhius, I'm not an informer, as Sulcius and Caprius. Why then fear me?

69. *For *Caprî* read *Căprii*, for thus it occurs, *Căprius*, four lines above. BENT.

70. *Pila.* There were small collections of books offered for sale beside the pillars of public buildings. We call them "standings." The Latins termed them *stationes*, whence our word "stationers."

Nec recitem cuiquam, nisi amicis, iaque coactus,
Non ubivis, coramve quibuslibet.—In medio qui
Scripta foro recitent, sunt multi, quique lavantes;
Suave locus, voci resonat conclusus."—Inanes
Hoc juvat, haud illud quærentes, num sine sensu,
Tempore num faciant alieno.—"Lædere gaudes,"
Inquit "et hoc studio pravus facis."—Unde petitum
Hoc in me jacis? est auctor quis denique eorum,
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit, alio culpante, solutos
Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit; hic niger est, hunc tu Romane, caveto.

71. *Hermogenisque Tigelli.* At the time this satire was written Tigellius was dead, for in the second Satire he speaks of his death, and l. 25 of that Sat. compared with l. 91 of this, shows that this was written after that. Hence Zeunius thinks that the poet means here a different *Tigellius*. But there is no necessity. Horace merely says, that neither the mob, nor such as Tigellius was, can have an opportunity of reading his compositions.

72. *Recitem quidquam.* *We have adopted *recitem*, with Bentley, that all the verbs may be in the same tense. The common reading is *non recito cuiquam. Idque coactus*, "And even this only when forced," i. e. he does not read his writings even to friends, unless when they compel him to do so. The construction is, *et id quod recito amicis recito coactus.*

73. *Non ubivis*, "Not in every place."

Ib. *In medio qui.* Horace supposes a person to object, that yet there are many who read their writings even in the forum or the public baths, to which he replies *inanes hoc juvat*, &c.

75. *Suavè.* For *suaviter.*

76. *Hoc.* This charge, scil. *lædere gaudes.*

78. *Et hoc studio pravus facis.* For the usual expression, *et hoc facis pravo studio. Hoc facis* refers to *lædere gaudes.* "You delight in hurting the feelings, and devote yourself to this with malicious eagerness." Some, refer this to his not reciting publicly, as if it meant—"You delight in hurting the feelings, and in your malignity you designedly act in this way,"—i. e. *consulto, quo tutius lædas, dum lates.*

Ib. *Unde petitum.* Lit. "whence sought, i. e. whence obtained."

Ib. *Jacis.* As if it were a missile. *Est auctor quis.* Equivalent to "estne auctor aliquis eorum, &c." not *quis est auctor?*

80—84. A description of the character which should really be the object of detestation.

80. *Absentem qui rodit amicum.* The connexion is [Don't say this of me, for these rather are my sentiments; *absentem qui rodit amicum*, &c."], or it refers to the question "*est auctor quis denique eorum*, &c.," as if he said, "Do not trust to my backbiters," for *absentem qui rodit amicum*, &c.

82. *Captat.* Compare Sat. I. 1, 68.

Sæpe tribus lectis videas cœnare quaternos,
E quibus unus amet quavis adspergere cunctos,
Præter eum, qui præbet aquam: post, hunc quoque potus,
Condita quum verax aperit præcordia Liber;
Hic tibi comis, et urbanus, liberque videtur
Infesto nigris: ego si risi quod ineptus
Pastillos Rufillus olet, Gorgonius hircum,
Lividus et mordax videor tibi? Mentio si qua
De Capitolini furtis injecta Petilli
Te coram fuerit, defendas, ut tuus est mos:—
"Me Capitolinus convictore usus amicoque

84. *Niger.* A man of bad character—a dangerous person. Virgil says, *nigri cum lacte veneni;* thence *niger* is the same as *malus, venenatus;* or [in reference to the custom alluded to in Sat. II. 3, 245, *cretâ an carbone notandi.*] Compare likewise Pers. Sat. II. 1.

85—102. The jests of a friend at a convivial party are received with approbation, why then blame me, whose censures, like his, are but sportive? Yet an ill-natured remark, pointed with malice, is inexcusable; and our poet pledges himself that such shall never appear in his writings.

85. *Tribus lectis,* &c. Among a party of twelve; for the poet, says *quaternos,* i. e. four on each couch. Some might consider this as meaning "at a crowded party," since there were generally but three. Compare Sat. II. 8. The couches were so arranged at the table, that the guests occupied three sides, whilst the fourth was left open that the slaves might remove the dishes, &c.

86. *Quâvis,* scil. ratione. **Amet,* that is, "is wont;" *Avet* would simply denote "his wish," not "his habit." *Aspergere,* metaph. "to jest upon," or "ridicule."

87. *Qui præbet aquam.* The host who provided the entertainment. (Vid. Append.)

Ib. *Hunc,* scil. eum, qui præbet aquam.

88. *Liber.* Bacchus, i. e. *metonym,* wine. *Verax.* Thus Theocr. XXIX. 1: Οἶνος, ὦ φίλε παῖ, λέγεται καὶ ἀλάθεα.

90. *Infesto.* As you effect to be.

Ib. *Nigris,* i. e. persons of characters similar to that of him, to whom he applied the terms *hic niger est.*

91. Compare Sat. I. 2. 25.

92. *Mentio si qua.* Horace supposes that he is speaking to a friend of Petillius.

93. *Capitolini.* Petillius obtained this name either from his being governor of the capitol, or rather from his having stolen the crown of *Jupiter Capitolinus.* His acquaintance with Augustus was the reason of his being acquitted, when prosecuted for the offence.

95. *Amicoque.* In scansion, join the *que* with the beginning of the next line; thus *qu'a puero.*

A puero est, causaque mea permulta rogatus
Fecit, et incolumis lætor quod vivit in urbe;
Sed tamen admiror, quo pacto judicium illud
Fugerit."—Hic nigræ succus loliginis; hæc est
Ærugo mera, quod vitium procul afore chartis,
Atque animo prius, ut si quid promittere de me
Possum aliud vere, promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis. Insuevit pater optimus hoc me,
Ut fugerem exemplis vitiorum quæque notando.

97. *Vivit in urbe*, i. e. that he was not put to death or banished.

98. *Sed tamen*. This marks the malicious character of the person in the dialogue. He says that he is happy that Petillius is at Rome, in safety, as he was a particular friend of his, but yet he cannot but wonder how he escaped being condemned for sacrilege. *"Absolutus est a judicibus in gratiam Octaviani Cæsaris, cujus amicus erat." Comm. Cruq.

99. *Hic nigræ succus loliginis*. The blood of the cuttlefish was black as ink. It is here used metaphorically for "the blackest malignity."

100. *Ærugo mera*. *Ærugo* means the rust of copper or brass. As it eats away the substance on which it forms, it is here used for *invidia*, the character of which is well expressed by *edax*.

101. *Prius*. *Magis*, says Baxter; incorrectly; as it appears to me. Trans. "Before that," i. e. before I write, *animo afore*.

Ib. *Ut*. *Promitto, ut* quidvis *aliud, si quid* est, quod de me spondere ac recipere possim.—L. *Ut* promitto, *si quid possum*, &c.—J. *Si quid, ut aliud* unquam *vere de me promittere possum*.—D. In my judgment, Doëring's emendation *id* for *ut* is most happy, and were the reading in but one manuscript I should have adopted it in the text. With the present reading *ut*, however instead of the arrangements mentioned above, I would prefer this,—*ut* promittam, *si possum vere promittere quid aliud de me, promitto*. Yet this appears to me but *κακῶν σίγματον*. *Constructione contracta ex. 1. "ut aliud quid vere promittere de me possum." 2. "Si quid aliud . . . promittere possum." Orell.

103—140. The origin of his writing on the faults of others is to be traced to his education. In it, he was instructed to derive from the examples of others what might be useful to himself. The very current of his thoughts turns in this channel, when in the seclusion of domestic retirement; and the expression of these on paper forms the amusement of his leisure hours. If this failing will not meet with indulgence, he threatens an attack from the hosts of his brother poets, to force his enemies to abandon their opposition.

104. *Insuevit pater optimus hoc me*. There are two accusatives after *insuevit*, as is usual with *doceo, moneo*, and such words. Or *insuevit* ut *hoc* fugerem; scil. *æruginis vitium*, which Bentley prefers.

105. *Ut fugerem*, scil. *vitia*. In construction, *quæque vitiorum*.

Ib. *Notando*. Are we to refer this to Horace or his father? To his father certainly, says Doëring, censuring Heind. who refers it to the son. I doubt if correctly. The poet means, that his habit *vitia notandi* arose from his

Quum me hortaretur, parce, frugaliter, atque
Viverem uti contentus eo, quod mî ipse parasset:
"Nonne vides, Albî ut malè vivat filius? utque
Barrus inops? magnum documentum, ne patriam rem
Perdere quis velit." A turpi meretricis amore
Cum deterreret: "Sectani dissimilis sis.
Aiebat: "sapiens vitatu quidque petitu
"Sit melius, causas reddet tibi; mi satis est, si
"Traditum ab antiquis morem servare, tuamque,
"Dum custodis eges, vitam famamque tueri
"Incolumem possum: simul ac duraverit ætas
"Membra animumque tuum, nabis sine cortice."
Sic me
Formabat puerum dictis: et sive jubebat
Ut facerem quid, "Habes auctorem, quo facias
hoc;"—
Unum ex judicibus selectis objiciebat;—

father's. And thus, although he afterwards states the very examples which his father adduced, yet it is but in justification of his own acting on the same principle.

108. *Albî—filius.* Some commentators suppose that this was the poet Tibullus, but it is mere supposition.

Ib. *Male vivat. Male vivere et inopem esse* unum idemque significant: ut *bene vivere* est in re lauta et bene uncta esse.—*Bent.* I doubt the truth of this generally; certainly in l. 66 of this very satire, *bene vivat* does not mean *in re lauta sit.* Compare Carm. II. 16, 13, and Epist. I. 11, 29.

109. *Utque Barrus inops.* A dissolute character, probably the same mentioned in Sat. I. 6, 30, and I. 7, 8. *Bentley remarking as above, and also that if *two* dissolute characters were introduced, we should have *magna documenta,* not *magnum documentum,* proposes *ut qui panis inops.*

112. *Sapiens.* The philosopher may supply you with principles of conduct, and explain the origin of ethics; but for me it is quite sufficient to watch over your practical morality.

17. *Nabis sine cortice,* i. e. you'll not require my assistance to keep you in the practice of morality.

118. *Formabat.* The imperfect has often the signification of being in the habit of doing anything—a meaning which it has here.

Ib. *Sive jubebat.* The clause joined with this is *sive vetabat,* l, 121.

120. *Unum ex,* &c., i. e. he mentioned the name of some distinguished person, whose conduct I might imitate.

Ib. *Ex judicibus selectis.* [The persons chosen by the *Prætor urbanus,* on entering upon his office, to exercise judicial authority in public causes.] Comp. Cic. pro Cluent. 43, and cont. Verr. They were most eminent and of greatest authority among the senatorial order, an order called *sanctissimus.* This good father would probably have taken his examples out of a more numerous, yet

Sive vetabat, "An hoc inhonestum et inutile factu,
"Necne sit, addubites, flagret rumore malo cum
"Hic atque ille?" Avidos vicinum funus ut ægros
Exanimat, mortisque metu sibi parcere cogit;
Sic teneros animos aliena opprobria sæpe
Absterrent vitiis. Ex hoc ego sanus ab illis,
Perniciem quæcunque ferunt: mediocribus, et quîs
Ignoscas, vitiis teneor; fortassis et isthinc
Largitur abstulerit longa ætas, liber amicus,
Consilium proprium: neque enim, cùm lectulus aut me
Porticus excepit, desum mihi: "Rectius hoc est,"—
"Hoc faciens, vivam meliùs;"—"sic dulcis amicis
"Occurram;"—"hoc quidam non bellè; numquid ego illi

not less venerable order than the judges, whom the prætor chose.—*Dac.* There were 360 individuals selected from the Senators, Knights, and Tribuni Ærarii, by the Prætor, according to the Aurelian law, A. U. C. 684.

Ib. *Objiciebat*, "He presented to my notice."

122. *Addubites*, "Can you have the slightest doubt?"

123. *Avidos*. [The *ægri* were anxious to obtain something "to eat" or "drink," but the sight of the funeral of one of their neighbours frightens them from their desires, lest the indulgence should cause their death.] Or, *avidos, misers*, who, on the sight of a neighbour's funeral, are obliged to do something for the relief of their complaints. Compare Sat. II. 3, 155. **Avidos*, "h. l. intemperantes." BENT.

124. *Sibi parcere*. [To take care of their health,] i. e. to abstain from those things that may injure them. Compare Epist. I. 7, 11. If we understand *avidos* as meaning *misers*, we may translate, *sibi parcere*, "to have mercy on themselves," with the sense of allowing themselves a little indulgence.

125. *Aliena opprobria*. The bad reputation, which is the result of the crimes of others.

126. *Ex hoc*, scil. *tempore*. *Ob hoc*, "on this account."

128. *Teneor*. This word expresses the restraint under which these vices held him against his inclination. For other significations of this word in Horace, compare Sat. I. 6, 44, Epist. I. 7, 18.

129. *Longa ætas*. As the fervour of youth passes away

130. *Consilium proprium*, "My own reflection."

131. *Porticus*. Public promenade.

Ib. *Desum mihi*, i. e. am I forgetful of my improvement.

Ib. *Rectius hoc est*. *Hoc*, scil. meaning such conduct. Horace expresses the course of his thoughts.

133. *Hoc quidam*, scil. *hoc quidam* fecit, "A certain individual acted not correctly in this

Ib. *Numquid*. There is a difference between *num* and *ne*. when used in an

"Imprudens olim faciam simile?" Hæc ego mecum
Compressis agito labris: ubi quid datur otî,
Illudo chartis; hoc est mediocribus illis
Ex vitiis unum; cui si concedere nolis,
Multa poëtarum veniat manus, auxilio quæ
Sit mihi, (nam multò plures sumus) ac veluti te
Judæi cogemus in hanc concedere turbam.

## SATIRA V.

Egressum magnâ me excepit Aricia Româ
Hospitio modico; rhetor comes Heliodorus,
Græcorum longè doctissimus. Inde Forum Appî
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos

interrogation. The answer to the former is negative; to the latter, either affirmative or negative.

134. *Imprudens.* This word usually has a meaning very different from what we signify by "imprudent." It means "unknowing," "ignorant." Compare Ter. Phorm. II. 1. 38; Cæs. de Bell. Gall. III. sub fin. Virg. Geor. I. 373; Æn. IX. 386.

Ib. *Olim.* This refers to time, either past or future, here, evidently to the latter.

136. *Illudo.* Either I amuse myself with writing, compare Sat. I. 10. 37; or, I sport with paper, i. e. in the sense, "when I have leisure, I waste paper." Compare Juven. Sat. I. 18. Terent. Andr. V. 1. 3.

137. *Cui,* scil. vitio illudendi chartis.

Ib. *Concedere,* "To give indulgence."

139. *Nam multò plures sumus.* It is hypercriticism to remark that *sumus* disagrees with l. 39, where he excludes himself from the number of those to whom the name of poet may be applied, *Multò plures sumus* means either simply, "for we are very numerous," or, "for we form the more numerous party," which accords with the sentiment expressed in Epist. II. 1. 117.

140. *Judæi.* The Jews were celebrated for their exertions in making proselytes. On this, compare Matth. xxiii. 15.

Satira V.—A description of a journey from Rome to Brundusium. In this Horace imitates Lucilius who (as the Schol. informs us) narrates a journey of his from Rome to Capua, and thence to the *fretum Siciliense.* Horace took the route by the *Appia via.* From a comparison of Antonius Itiner., Jerus. Itiner., and Tabul. Theodos. we have the stations and distances thus:

Præcinctis unum: minus est gravis Appia tardis.
Hìc ego, propter aquam, quod erat teterrima, ventri

| DIES. | LOCI. | MILIA PASS. | MIL. GEOGRAPH. | VERSUS. |
|---|---|---|---|---|
| | Roma. | | | |
| I. | Aricia. | XVI. | 3 | 1. |
| II. | Forum Appii. | XX. | 4. | 3. |
| | (Iter nocturnum per fossam.) | | | 23. |
| III. | Hora quarta: Feroniæ fanum. | | | 26. |
| | Tarracina a Foro Appii: | XX. | 4. | |
| IV. | Fundi. | XII. | 4 | 34. |
| | Formiæ. | XII. | | 37. |
| V. | Sinuessa. | XVIII. | 4 | 40. |
| | Villula proxima Ponti Campano. | III. | | 45. |
| VI. | Capua. | XXII. | 4 | 47. |
| VII. | Villa Cocceii super Caudii Cauponas. | XXI. | 4 | 50. |
| VIII. | Beneventum. | XII. | 2 | 71. |
| IX. | Villa prope Trivicum. | (In Itinerariis Trivicum non memoratur. | | 79. |
| X. | Oppidulum, quod versu dicere non est. | XXIV. | 4 | 87. |
| XI. | Canusium. | | | 91. |
| XII. | Rubi. | XXIV. | 4 | 94. |
| XIII. | Barium. | XXI. | 4 | 97. |
| XIV. | Egnatia. | XXXVII. | 7 | „ |
| XV. | Brundusium. | XLIV. | 8 | 104. |
| | (Nisi forte tacens duas mansiones minus notas, iter a Bario ita divisit, ut est in Itinerario Antonini: | | | |
| XIII. | Barium. | | | |
| XIV. | Ad Turres. | XXI. | 4 | |
| XV. | Egnatia. | XVI. | 3 | |
| XVI. | Ad Speluncas. | XX. | 4. | |
| XVII. | Brudusium. | XXIV. | 4 | |

1. *Magna.* Rome is called *magna*, in opposition to Aricia, which was a small town on the *via Appia*.

Ib. *Aricia.* An ancient town, situated beyond Mount Albanus. In a grove in its neighbourhood was the temple of Diana, founded by Hippolytus, the son of Theseus, after his restoration to life.

2. *Modico.* As we say "tolerable."

Ib. *Rhetor comes Heliodorus*, i. e. *Rhetor Heliodorus* fuit *comes*.

3. *Inde Forum Appî*, i. e. *inde* egressum *Forum Appî* me excepit. *Forum Appii* was a town on the *via Appia*, whence a boat carried travellers through the Pomptine marshes to *Feroniæ fanum*.

4. *Malignis. Malignus* properly means, "ill-disposed," but it frequently signifies, "sparing," "grudging." So *κακὸς*, see Schieusn. Lex. N. T. It is here aptly applied to *caupones*, who provided their customers with less abundant fare than the price entitled them to.

5. *Hoc iter*, i. e. *hoc iter*, scil. from Rome to *Forum Appî*.

Ib. *Ignavi divisimus.* He means, we occupied two days on the road from Rome to *Forum Appî*. The construction is, *ignavi divisimus hoc iter, unum* (iter) illis *altius præcinctis ac nos*.

6. *Præcinctis.* Prepared for travelling, i. e. *altius præcinctis*, "to those who were better travellers than we were." *Præcinctus* means having the dress tucked up, that it may not prevent exertion. Hence used for "diligent," "active." Compare Sat. II. 8. 10.

Indico bellum, cœnantes haud animo æquo
Exspectans comites. Jam nox inducere terris
Umbras, et cœlo diffundere signa parabat:
Tum pueri nautis, pueris convicia nautæ [ohe!
Ingerere. "Huc appelle." "Trecentos inseris;
"Jam satis est." Dum æs exigitur, dum mula ligatur,

6. *Minus est gravis Appia tardis.* Fea and, after him, Doëring have received *nimis* instead of *minus*. They understand this as the reason of Horace's making two days' journey of what might have been but one—i. e. because the road (Appia) est *nimis gravis tardis*. "Res ipsa *rò minus* repudiat."—D. I confess that I do not understand this observation. In truth, the meaning of our poet could not have been expressed without it. Horace wishes to state their taking the *Appia via* as their route to Brundusium; this was, that, as they were *tardi viatores*, the *Appia via*, which had numerous places (*vid. schol.*) for stopping at, afforded them the opportunity of travelling at what pace they pleased, and thus *minus est gravis tardis*. *Minus* is the word which, from not being understood, has caused the difficulty. The construction, supplying what is omitted, is *Appia via est tardis minùs gravis* ac Minucia. It was a question, which of these was the better way to Brundusium; Horace here states, that for travellers that were *tardi* the *Appia via minùs est gravis*. Comp. Epist. I. 18. 20:

Brunducium Minuci melius via ducat an Appi?

Ib. *Appia.* This road, leading from the *Porta Capena*, was made by Appius Claudius, the censor, A.U.C. 442. It originally extended only to Capua (a distance of about 125 miles), but was afterwards continued to Brundusium. So firmly was it constructed, that even at present in many places the traveller finds it unbroken, although more than 2100 years have elapsed since it was formed.

7. *Hic.* At *Forum Appi*. Here Horace turns off from the *via Appia*.

8. *Indico bellum.* i. e. as we should say, "cut off its supplies;" neither eat nor drink.

9. *Exspectans.* Horace was waiting with impatience for his friends to finish their repast.

Ib. *Jam nox.* A fine specimen of mock epics. Compare Sat. II. 6, 100, and Juven. Sat. IV. 33.

11. *Tum pueri,* "The slaves."

12. *Ingerere,* i. e. cœperunt *ingerere*.

Ib. *Appelle.* *Appellere* means to bring the vessel to the shore. *Huc appelle* are the words of the slaves to the boatmen

Ib. *Trecentos inseris.* One of the slaves calls out *huc navem appelle,* and when the boat has come close to shore, on seeing the great number of persons who are getting into it, he again calls out — *Ohe! desine plures inserere; jam satis est!*—D. Incorrectly as appears from l. 11. [The boatmen angry at the number of persons who are coming on board, cry out *trecentos inseris* &c.—*Sch.*]

13. *Æs,* "The boat fare," naulum.

Tota abit hora: mali culices, ranæque palustres
Avertunt somnos: absentem ut cantat amicam
Multâ prolutus vappâ nauta, atque viator
Certatim: tandem fessus dormire viator
Incipit: ac missæ pastum retinacula mulæ
Nauta piger saxo religat, stertitque supinus.
Jamque dies aderat, cùm nil procedere lintrem
Sentimus: donec cerebrosus prosilit unus,
Ac mulæ, nautæque caput, lumbosque saligno
Fuste dolat:—quartâ vix demùm exponimur horâ
Ora manusque tuâ lavimus, Feronia, lymphâ.
Millia tum pransi tria repimus, atque subimus
Impositum saxis latè candentibus Anxur.
Huc venturus erat Mæcenas, optimus atque

Ib. *Mula.* The boat was dragged on by a mule.

14. *Mali.* "Tormenting," "vexatious."

Ib. *Palustres.* They were now at the *Pomptina palus.* Through this was a canal, which had been cut by Augustus for the purpose of draining the marsh. On it the boat passed from *Forum Appî.*

15. *Ut.* Translate "whilst." Compare Bent. *ad loc.*

16. *Prolutus.* As we say "drenched." Compare Virg. Æn. 739.—Pers. Prol. 1, quoted by Doëring *ad loc.*

Ib. *Viator.* The man who drove the mule.

17. *Fessus.* Priscian traces this word to the verb *fatiscor*

18. *Retinacula.* The rope by which the mule dragged on the boat

19. *Religat.* This term was applied to the mooring of vessels. Compare Virg. Æn. VII. 105. Also to tying up cattle. Comp. Virg. Æn. IX. 352.

Ib. *Saligno.* Such he could easily find in the marsh, where willows usually grow.

21. *Unus.* Perhaps with the sense "preeminently." Compare note Epist. *ad Pison.* 32

23. *Quartâ horâ.* Considering six o'clock as the beginning of the day, *quartâ horâ* means "ten" of our time.

Ib. *Exponimur,* "We get out of the boat—are landed." Compare Virg. Æn. X. 288.

24. *Ora manusque lavimus.* As an act of religious veneration. *Lavimus;* from *lavere.* Bentley prefers the middle, *lavimur.*

Ib. *Feronia.* The temple of Feronia was three miles from Anxur. Under the name of Feronia, Juno, the wife of Jupitur Anxur, was worshipped.

25. *Repimus.* Because Anxur was situated on a hill.

26. *Latè candentibus,* i. e. "seen at a great distance."

Ib. *Anxur.* This town (called likewise Tarracina) was sacred to Jupiter, who was represented as a beardless boy. Hence some derive the name from ἄνευ ξυρεῦ, "without a razor."

27. *Optimus.* I have joined this with *Cocceius;* not with Mæcenas as Doëring has

Cocceius: missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Illinere;—interea Mæcenas advenit, atque
Cocceius, Capitoque simul Fonteius, ad unguem
Factus homo, Antoni, non ut magis alter, amicus.
Fundos Aufidio Lusco Prætore libenter
Linquimus, insani ridentes præmia scribæ,
Prætextam, et latum clavum, prunæque batillum.

28. *Cocceius.* He was the grandfather of the emperor Nerva. In this negotiation he was to act as the friend of both parties, arranging between Mæcenas, on the part of Augustus, and Capito, on the part of Antony.

Ib. *Magnis de rebus.* Two occasions are recorded, on which negociations were entered into between Augustus and Antony; one A.U.C. 714, after which Octavia, Cæsar's sister, was married to Antony; the other A.U.C. 717. Masson. refers this journey to the latter, but that negotiation took place at Tarentum, not Brundusium. [Wesseling (Obss. II. 15) and Heyne (Vit. Virg.) think that it was A.U.C. 715, in the spring of which year Antony came to Brundusium for the purpose of conferring with Cæsar.] Comp. Fast. Horat.

29. *Aversos—amicos.* Antony and Augustus.

Ib. *Soliti.* Hence an argument has been derived for the supposition that Horace's journey was to the second conference, for *soliti* implies that they had been before engaged in negotiating a reconciliation. Compare Ernest. Fast. Horat. 714.

31. *Illinere*, i. e. incipiebam *illinere*.

32. *Capitoque simul Fonteius.* He was sent on Antony's part. Hence another ground for referring this to the second conference, as Fonteius was not at the first. Appian (Bell. Civil. v.) mentions Pollio as sent on the part of Antony to the conference at Brundusium; "σφίσι δ' αὐτοῖς πρεσβεύσοντες, Κοκκήϊον μὲν ὡς κοινὸν ἀμφοῖν, ἐκ μέσου Ἀντωνίου Πολλίωνα, καὶ Μαικήναν, ἐκ τοῦ Καίσαρος."

Ib. *Ad unguem factus homo.* As we say, "a polished, a perfect gentleman." The allusion is to the custom of rubbing the nail along the surface of marble, to determine whether it were sufficiently polished, or across the place where two pieces were joined. Hence, when the nail passed smoothly over, it was said to be *factus ad unguem*. Compare Pers. Sat. I. 62.

33. *Antoni, non ut magis*, &c., i. e. tam *Antoni amicus, ut alter non* sit *magis* amicus.

Ib. *Aufidio Lusco prætore.* Aufidius Luscus was a scribe, or secretary to a magistrate. He acted as chief magistrate of Fundi, but despising the title of *duumvir*, which was applied to the principal officer of a colony, he assumed the name and port of *prætor*, and, with village consequence, had the *prætexta—latus clavus*, &c.

Ib. *Libenter.* Happy to escape from the display of Aufidius's vanity

35. *Præmia*, i. e. *insignia*. It may be translated "the pomp."

36. *Prætextam.* This was a gown, bordered with purple, which was worn until the seventeenth year, when it was laid aside for the *toga virilis*. It was

In Mamurrarum lassi deinde urbe manemus,
Murænâ præbente domum, Capitone culinam.
Postera lux oritur multò gratissima: namque
Plotius et Varius Sinuessæ, Virgiliusque
Occurrunt; animæ, quales neque cadidiores
Terra tulit, neque queis me sit devinctior alter.
O qui complexus! et gaudia quanta fuerunt!
Nil ego contulerim jucundo sanus amico.
Proxima Campano ponti quæ villula, tectum

worn also as a robe of honour by the magistrates of colonies, &c. Comp. Liv. XXXIV. 7.

Ib. *Latum clavum.* *Clavus* properly means the stripe of purple on the robes of senators and knights; hence used for the robe itself. The senators had on the breasts of their tunics two broad stripes, from which their robe is called *latus clavus:* on that of the *equites* the stripe was narrow, hence their robe is called *angustus clavus.*

Ib. *Prunæque batillum.* This was used for burning incense in sacrifices.

37. *In Mamurrarum—urbe,* i. e. *Formiæ.* It is called *urbs Mamurrarum,* because Mamurra, a Roman senator, was proprietor of the principal part of it.—Sch. [*Formiæ* belonged to the *Lamian* family, whose noble descent distinguished their native town. But Horace paraphrases it by the name of *Mamurra,* whose vices had conferred an unfortunate distinction on the place of his birth.—T.]

Ib. *Murænа.* He was brother of Terentia, the wife of Mæcenas.

Ib. *Domum.,* i. e. lodging: *culinam*—the provisions for supper. Capito appears to have furnished himself with a store for the journey, lest on the road they should find it impossible to obtain refreshment.

40. *Plotius. Plotius Tucca* was the intimate friend of Horace and Virgil. On the death of the latter, Augustus confided to him and Varius the revision of the Æneid

Ib *Varius.* He was a tragic poet. His Thyestes has been pronounced by Quinctilian equal to any of the Greek dramatic compositions.

Ib. *Sinuessæ.* A town on the confines of Campania.

Ib. *Virgilius.* This celebrated poet was born at Andes, a small village near Mantua, 70 B.C. On the distribution of the lands to the veterans after the battle of Philippi, he was obliged to fly from the place of his birth. On coming to Rome, he formed an acquaintance with Mæcenas, and through him with Augustus. His principal works are the Eclogues, Georgics and the Æneid. Of these the Georgics are the most highly finished composition. His untimely death prevented his revising the Æneid. He died at Brundusium, in the 51st year of his age, 19 B.C

41. *Quales,* i. e. *tam candidas ac.* Compare Epod. V. 59.

Ib. *Neque candidiores.* Aut *candidiores, terra* non *tulit.*

44. *Sanus,* "Whilst I'm in my senses. Compare Sat. I. 6. 89.

45. *Campano ponti.* The *villula* mentioned here is *Fregellæ,* and the bridge was over the *Liris.*—C. [The bridge was across the *Savo* (*Savone.*)—D. The *villula* was perhaps either *Cædia* or *Urbana*

Præbuit, et parochi, quæ debent, ligna salemque.
Hinc muli Capuæ clitellas tempore ponunt.
Lusum it Mæcenas, dormitum ego, Virgiliusque:
Namque pilâ lippis inimicum et ludere crudis.
Hinc nos Cocceii recipit plenissima villa,
Quæ super est Caudi cauponas.—Nunc mihi paucis
Sarmenti scurræ pugnam Messique Cicirri,
Musa, velim memores; et quo patre natus uterque
Contulerit lites. Messi clarum genus Osci,
Sarmenti domina exstat. Ab his majoribus orti
Ad pugnam venêre: prior Sarmentus: "Equi te
"Esse feri similem dico." Ridemus:—et ipse
Messius, "Accipio;" caput et movet: "O tua cornu

46. *Parochi.* These were public commissaries. Their name is derived from παρέχειν, *præbere.* It was their duty to provide, for those who were travelling on business of the state, lodging, fire, salt, hay, and straw.

47. *Capuæ.* The capital of Campania, deriving its name from *Capys,* who came with Æneas into Italy. Compare Virg. Æn. X. 145.

Ib. *Tempore,* "In good time," or "at the appointed time." Comp. Terent. Heauton. I. 1. 116.

48. *Lusum,* scil. *pilâ*—"*at tennis.*"

49. *Crudis.* Such as Virgil was. *Cruaus* means a person whose digestion is weak.

51. *Quæ super est Caudi cauponas. Super,* i. e. *trans.,* "beyond," *Caudium* was a town of Samnium, celebrated for the defeat of the Romans by the Samnite general Pontius.

Ib. *Paucis,* scil. *verbis*

52. *Cicirri.* Called from the Greek κίκιρρος, "a cock," either on account of his pugnacity, or the tone of his voice.

53. *Musa.* As Calliope was the muse presiding over Epic poetry, we may suppose that it is she whom Horace invokes here with mock solemnity. Thus Juven. Sat. IV. 33: *Incipe Calliope,* &c.

Ib. *Velim memores.* The construction (as often) is *velim* ut *memores*

54. *Messi clarum genus Osci.* The construction is, *Osci* sunt *clarum genus Messi. Osci* is another term for *Campani;* he says *clarum* ironically, for they were so notorious for their vices, that the name became a term of reproach. The original form of this word was *Obsci,* whence the Greeks formed *Opici,* and the Latins *Osci.*

55. *Sarmenti.* We know little more of Sarmentus than what Horace has mentioned here. Mæcenas was so much amused with his buffoonery, that he had him in his retinue. Vid. Plutarch. in Vit. Anton., and Juven. v. 3.

55. *Prior Sarmentus,* scil. *dicit,* as afterwards, *ipse Messius,* with *dicit* omitted.

Ib. *Equi te,* &c. We may suppose that Sarmentus compares Messius to this, on account of his great size, and the wildness of his manner

"Ni foret exsecto frons" (inquit) "quid faceres, cùm
"Sic mutilus miniteris?" At illi fœda cicatrix
Setosam lævi frontem turpaverit oris.
Campanam in morbum, in faciem permulta jocatus,
Pastorem saltaret uti Cyclopa rogabat;
Nil illi larvâ aut tragicis opus esse cothurnis.
Multa Cicirrus ad hæc; donasset jamne catenam

58. *Accipio.* Either, "I accept the challenge," as it is generally explained; or ["I hear you."]

Ib. *O tua cornu,* &c. i. e. *O ni* cornu *foret* exsectum fronte, or simply *si frons non esset sine cornu.*

59. *Inquit,* scil. Sarmentus.

60. *Sic mutilus.* This is explained by *At illi fœda cicatrix.* We may remark *obiter,* that whatever pretensions to wit the remarks of Sarmentus may be supposed to possess, they have certainly none to consistency, for the comparison *Equi, te,* &c. is immediately passed over without explanation, and another instituted, when he says, *O tua cornu,* &c.

Ib. *At illi fœda cicatrix.* Messius most probably had on his forehead the marks of a wart, which had been cut out.

62. *Campanum in morbum.* The Campanians have constitutionally a predisposition to warts. The *goitre.* On this Sarmentus jests.—Sch.

63. *Pastorem saltaret uti Cyclopa. Saltaret,* i. e. *saltando exprimeret;* i. e. represent in dancing the movements of Polyphemus, give a pantomimic representation of Polyphemus. Thus Epist II. 2. 125: *Nunc satyrum, nunc agrestem* Cyclopa movetur. Pers. Sat. V. 122: *Tres tantùm ad numeros* Satyri *moveare Bathylli.*

Ib. *Pastorem Cyclopa.* Polyphemus. The Cyclopes, sons of Cœlus and Terra, derived their name from having but one eye (in the forehead) of very large size: (κύκλος, "a circle," and ὤψ, "an eye.") They resided in Sicily, near Mount Ætna, whence they are said to forge in its caverns the thunder-bolts for Jupiter. Compare Virg. Æn. III.

64. *Nil illi larvâ,* &c. Messius naturally possessed such a countenance, that he could represent Polyphemus without a mask, nor did he need even buskins to give him additional height, as he was tall enough without them.

Ib. *Larvâ.* This properly means "a spectre," "a phantom." It is here used for a mask, otherwise called *persona.* Compare Sat. I. 4. 55.

Ib. *Cothurnis.* These were buskins (peculiar to tragedy), used to give a greater height to the performers. The introduction of these and the mask is ascribed to Æschylus.

65. *Donasset jamne catenam.* It was the custom with noble youths, when they assumed the *toga,* to offer up the *bulla* (an ornament worn round the neck), to the *Lares.* In allusion to this custom [Messius asks Sarmentus, whether, in mimicry of the habits of the nobility, he had yet offered up his chain, the badge of his slavery.] Or we may suppose the poet intentionally to represent Messius in his ignorance saying *Laribus,* as slaves, when they were freed, offered up their chains, not to them, but to Saturn, in allusion to

Ex voto Laribus, quærebat; scriba quod esset,
Deterius nihilò dominæ jus esse. Rogabat
Denique, cur unquam fugisset; cui satis una
Farris libra foret, gracili sic, tamque pusillo.
Prorsus jucundè cœnam produximus illam.
Tendimus hinc rectà Beneventem; ubi sedulus hospes
Pæne, macros, arsit, dum turdos versat in igne:
Nam vaga per veterem dilapso flamma culinam

his reign, when all were free. Compare Mart. III. 29. But in the question *ex voto* must be noticed, as it implies that it was a spontaneous offering, or, in other words, that Sarmentus had given himself his liberty by running away from his mistress. On the lawful ways of obtaining liberty, compare Sat. I. 1. 99.

66. *Scriba quòd esset.* He was probably employed in this way by Mæcenas.

67. *Deterius nihilo dominæ*, i. e. although he was now a scribe, yet his mistress had as much right to him as ever

68. *Cui satis una.* Messius insinuates that his reason for leaving his mistress was the fear of being starved by her.

Ib. *Una.* This was the allowance appointed by the laws of the twelve tables.

70. *Prorsus jucunde. Producere*, properly means "to lengthen." Its meaning here is, "we passed all the time of that supper," or rather "we sat longer at supper than usual," &c. In Greek we have a similar application of διατρίβω. Comp. Luc. Micyll. 11. Carm. III. 21. 23.

This little incident extremely pleases me, and I should suspect my own taste if I did not laugh, where Mæcenas, Plotius, Varius, Cocceius, Virgil and Horace could find matters of mirth.—*Dac.* In my judgment, the whole satire, considered as an attempt at humorous description, is unworthy of Horace.

71. *Beneventem.* The original name of this town was *Maleventum.* It was founded by Diomede. When the Romans planted a colony there, they altered its name to *Beneventum.*

72. *Pœne, macros, arsit.* Some give as the construction, *pœne arsit macros turdos.* Not so, however; although we sometimes find this verb used actively. Comp. Carm. IV. 9. 13, and Virg. Eclog. II. 1. Translate *pœne arsit*, "is almost burned."

Ib. *Macros.* M. Dacier would make use of these thrushes to prove that this journey must have been in the latter end of September or October, and consequently cannot agree with the negociations at Brundusium, in 717. But these thrushes, unluckily for the critic, are said to be "lean," because it was yet early summer. They are fat and in high season in September and October, by feeding on the vintage.—S.

[Faciunt næ intelligendo, ut nihil intelligant.]

73. *Dilapso—Vulcano. Vulcano* for *igni*, by metonymy. The meaning of *dilapso Vulcano* is "the fire having spread." The fire at which the thrushes were being roasted, communicated with something near it, whence it spread in different directions through the kitchen.

Vulcano summum properabat lambere tectum.
Convivas avidos cœnam servosque timentes
Tum rapere, atque omnes restinguere velle videres.
Incipit ex illo montes Apulia notos
Ostentare mihi, quos torret Atabulus, et quos
Nunquam erep sêmus, nisi nos vicina Trivici
Villa recepisset lacrymoso non sine fumo,
Udos cum foliis ramos urente camino.
Quatuor hinc rapimur viginti et millia rhedis,
Mansuri oppidulo, quod versu dicere non est,

Ib. *Lambere.* This word (originally meaning "to lick") is well applied to the playing of flame about the roof before it has seized it. Compare Virg. Æn. II. 684.

75. *Avidos,* "Hungry," as Sat. IV. 123.

Ib. *Timentes. Convivas avidos et timentes servos.*—G. Then the meaning is, that they were afraid that in the confusion the slaves would carry off the provisions. But it appears as if the poet intended a kind of balancing between *convivas avidos* and *servos timentes.*

*Timentes,* nam servi cum cibos clam surripiunt, timent sibi a domino.—*D.* But this does not at all agree with the circumstances. If we suppose the slaves to belong to the *hospes,* we may consider them as *timentes,* lest their master's provision for the entertainment of his guests should be lost; [or, we may understand it thus: The guests from appetite—the slaves from fear of their master, exerted themselves to save the supper from the flames.]

76. *Restinguere.* Ignem, scil.

Ib. *Videres.* Longinus remarks, that a direct appeal to the reader (such as is here), gives great energy to a description. Compare Virg. Æn. IV. 410; VIII. 691. Hor. Carm. III. 4. 6. Liv. IV. 6. Hom. Il. V. 85; XVII. 366.

77. *Ex illo. Ex illo* loco, i. e. from Beneventum. Horace takes a road across the mountains, parallel to the *via Appia.*

Ib. *Notos.* Because he was born at Venusium, on the confines of Apulia and Lucania.

78. *Atabulus.* A scorching wind (the *Sirocco* of modern times) which blew frequently in Apulia. Some give as the derivation ἀτην βάλλειν, as if "the bearer of destruction."

79. *Erepsemus.* For *erepsissemus,* by syncope.

Ib. *Trivici.* A village on the borders of Samnium, situated in so mountainous a district that carriages cannot reach it. For this reason (says the schol.) Horace went to the *villa vicina,* i. e. "a villa near Trivicum."

80. *Lacrymoso.* Trans. "tear-causing." The smoke is called *lacrymosus* from its effect.

83. *Oppidulo.* This (as the schol. informs us) was Equotuticum. The reason that it cannot occur in dactylics is that the first is short, and the next two syllables long, whilst the penultimate is short. Were the first long, there could be no difficulty about introducing it.

Sanadon justly remarks that we are lost in following Horace among the mountains of his country. *Equotuticum,* by the via Appia, was twenty-one or

Signis perfacile est: venit vilissima rerum
Hîc aqua; sed panis longe pulcherrimus, ultrâ
Callidus ut soleat humeris portare viator;
Nam Canusî lapidosus, aquæ non ditior urna,
[Qui locus a forti Diomede est conditus olim.]
Flentibus hinc Varius discedit mœstus amicis.
Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri.
Postera tempestas melior; via pejor ad usque
Barî mœnia piscosi: dehinc Gnatia lymphis

twenty-two miles from *Beneventum*, but Horace says that the *oppidulum* was twenty-four miles from *Trivicum*, without noticing the distance of *Trivicum* from *Beneventum*. [Antiquaries think that Horace most probably refers to some village near *Asculum* in Apulia. Compare Romannelli, t. II. 251.]

Ib. *Dicere non est*. *Est* in the sense *licet*. Compare Epist. I. 1. 32. Virg. Æn. VI. 596. Ter. Adelph. V. 3. 42

84. *Venit*, "Is sold."

Ib. *Vilissima rerum*. Either water, that is everywhere else so *common* that it can be had for nothing, was here so scarce that they *sold* it; or rather (on account of the opposition in *longe pulcherrimus*), *of the worst kind*. [Here you must *purchase* water, and that of the worst kind.].

The expression, *vilissima rerum* is equivalent to our phrase "the worst in the world." For this use of *res*, compare Pers. Sat. V. 104.

85. *Ultra*, "Beyond" the town (i. e. the *oppidulum*), even to Canusium, *nam Canusî* panis est *lapidosus*.

87. *Canusî*. Horace here returns to the course of the via Appia, and follows a branch, that led along the coast to Brundusium, called via Egnatia. Comp. Strabo. VI. 282.

Ib. *Aquæ non ditior urna*, i. e. the water is not more plentiful here than it is at the *oppidulum*.

88. *Qui locus*, scil. *Canusium*. Bentley suggests two reasons for doubting the authenticity of this line—that it is improbable that Horace would introduce this remark, which is more accordant with the usage of a geographer than of a poet; and next (what is more important), [the phrase *condere locum* is not consistent with classic Latinity.]

Ib. *Diomede*. Diomede, the son of Tydeus, was one of the most distinguished princes at the Trojan war. On his return to Ætolia, his native country, he found that his wife Ægiale during his absence had proved unfaithful, on which he turned to Italy, and founded some towns in the southern part called Magna Græcia.

89. *Discedit*. Some say that he left them to proceed to the camp of Augustus.

90. *Utpote*, &c. This accounts for their being *fessi*.

91. *Factum corruptius*, scil. iter *factum corruptius*.

92. *Tempestas*, "The day," "the weather."

93. *Bari*. *Barium* was a seaport of Apulia, where great quantities of fish were taken. Hence called *piscosi* here.

Iratis exstructa dedit risusque jocosque,
Dum flammâ sine, tura liquescere limine sacro
Persuadere cupit: credat Judæus Apella,
Non ego: namque deos didici securum agere ævum;
Nec, si quid miri faciat natura, deos id
Tristes ex alto cœli demittere tecto.
Brundusium longæ finis chartæque viæque.

## SATIRA VI.

Nox, quia, Mæcenas, Lydorum quicquid Etruscos
Incoluit fines, nemo generosior est te,

93. *Gnatia.* By aphæresis for Egnatia. There are various reasons given for the expression *lymphis iratis exstructa.* Because it is badly supplied with water; or the water near it is bad; or, as it is built at the foot of a mountain, the descending water seems to rush on it with anger. It might be, likewise, that [the town was built in despite of the waters, as if they were offended at its being built], or that its inhabitants were visionaries, lunatics, i. e. *Lymphatici*, born *iratis lymphis.*

Ib. *Flammâ sine, tura liquescere.* Pliny (Hist. Nat. II. 107) mentions that in Egnatia a stone is exhibited, which was said to set fire to wood when placed upon it. Perhaps this was what produced the prodigy at the entrance of the temple, *limine sacro.* Notwithstanding our poet's incredulity, it is far from improbable that such an effect was really produced; at least such a miracle might have been performed by placing the frankincense over a naphtha spring.

96. *Judæus.* The Jews were esteemed particularly credulous and superstitious.

Ib. *Apella,* "Circumcised.—Sch. *Heins.* [The name of some remarkable Jew then at Rome.—Sal. L. D.]

97. *Namque deos didici.* This was the Epicurean doctrine, that the gods never interfered in the government of the world, but that everything was effected by nature or fortune. Thus Lucret. V. 83:

Nam bene qui didicêre deos securum agere ævum.

Compare Juven. Sat. XIII. 88.

Ib. *Securum,* "Without care or anxiety," derived from *seorsum* and *cura.*

100. *Brundusium.* A town in Calabria, on the Adriatic. It was the usual place of embarkation for Greece. The port opposite to it on the Greek coast, was *Epidamnus,* otherwise *Dyrrachium.*

Ib. *Finis,* scil. fuit.

Ib. *Longæ viæ.* He had travelled more than 300 miles

SATIRÆ VI.—The true criterion of character is personal worth, not hereditary distinction. By it, Horace gained the friendship of Mæcenas. He feels no regret that his father had no nobility to transmit to him, nor is he desirous himself to live any other life than that which he does, *solutus miserâ ambitione gravique*

Nec quòd avus tibi maternus fuit atque paternus,
Olim qui magnis regionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.
Cùm referre negas, quali sit quisque parente
Natus, dum ingenuus. Persuades hoc tibi verè,

1—8. Mæcenas, although you are descended from a long line of noble ancestors, you do not treat with contempt persons such as I am, who have no recommendations of family; as you esteem it of no consequence what situation in life a man's father may have occupied, provided his own character is good.

1. *Non.* Join with *naso suspendis adunco*, l. 5.

Ib. *Lydorum.* Horace adopts the opinion that Etruria was colonised by the Lydians. Tyrrhenus, son of Atys, is fabled to have led the colony, and from him the Etrurians are often called *Tyrrheni.* Vid. Herodot. I. 94. Dion. Hal. I. 27, and Strab. Geog. 5.

Ib. *Lydorum quicquid.* For *omnium Lydorum qui incoluêre.* Thus Epod. 5,

At O *deorum quicquid* in cœlo regit terras.

Compare likewise Liv. II. 35, *quicquid* erat *Patrum*, reos diceres, and Virg. Æn. I. 601:

—— —— *quicquid* ubique est
Dardaniæ gentis.

Ib. *Etruscos.* The Pelasgic origin of this people is suggested even by the number of their cities, which they originally founded, being twelve, for thus also the Pelasgi in Achaia, and the Ionians in Asia Minor.

2. *Generosior.* The original meaning of *generosus* is "nobly born." It differs from *nobilis*, for this may be used in a bad sense, *generosus* cannot.

Ib. *Te.* Horace frequently alludes to the descent of his patron's family (the Cilnian) from the kings of Etruria. Compare Carm. I. 1. 1, and III. 29.

4. *Regionibus.* I have received this reading for *legionibus.* The allusion is to the Lucumons, from whom he was descended. Etruria was divided into twelve parts, and over each there was a petty king called *Lucumon.*

5. *Naso suspendis adunco*, i. e. "sneer at," "despise." The phrase is derived from the form of the nose in the expression of contempt. Comp. Pers. Sat. I. 37.

6. *Ignotus.* Persons of low birth.

Ib. *Libertino.* This is usually supposed to mean the son of a *libertus* or freed slave. Sueton. informs us, that there was this distinction between *libertus* and *libertinus* originally, but afterwards, *libertus* and *libertinus* were applied to the same person. The only difference between the terms is, that slaves made free were called *liberti*, with regard to their masters; *libertini* in reference to free born citizens.

8. *Ingenuus.* Those, whose parents had never been slaves, were termed *ingenui.* Horace uses it here in reference to "character," not "birth."

8—17. You are correct in your belief, that there were many, without family nobility to boast of, who were rewarded for their virtues by high offices in the state, even before Servius Tullius proved by his reign, that persons of low birth might fill the highest stations with honour to themselves and their country. You are correct likewise in believing, on the other hand, that the

Ante potestatem Tulli atque ignobile regnum,
Multos sæpe viros nullis majoribus ortos
Et vixisse probos, amplis et honoribus auctos:
Contrà Lævinum, Valerî genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis
Non umquam pretio pluris licuisse, notante
Judice, quo nosti, populo; qui stultus honores
Sæpe dat indignis, et famæ servit ineptus;
Qui stupet in titulis et imaginibus. Quid oportet

nobleman, whose dissolute life disgraced the rank of his family, has been despised even by the very mob that look with stupid admiration on the pomp of hereditary honours.

9. *Persuades hoc tibi vere*, i. e. "you are justly convinced of this." I am inclined to think that we should read *persuadens*, with a comma at *ingenuus*.

Ib. *Ante potestatem Tulli*. Servius Tullius, the sixth king of Rome, was the son of a slave (Ocrisia), taken at Corniculum, a Latin town. Hence the term *ignobile* applied to *regnum*. It is, however, denied that his mother was originally a slave. Compare Liv. I. 39.

10. *Nullis majoribus ortos*. By this expression were denoted persons of low birth, as Livy says of Tullius, *nullo patre natus*. Our expression, "a man of no family," is similar.

11. *Et vixisse*. [Either *et vixisse probos et auctos* esse *amplis honoribus*], or *vixisse et probos et auctos amplis honoribus*.

Ib. *Amplis*, "Great," "distinguished," "high."

Ib. *Honoribus auctos*. Lit. "increased by honours," i. e. "offices of state." Transl. "advanced in the honours of the state."

12. *Lævinum*. P. Valerius Lævinus was so notoriously profligate, that he could never rise beyond the quæstorship, although he had all the advantages of family, as he was descended from P. Valerius Poplicola, whose name was honorably connected with the expulsion of Tarquin.

Ib. *Unde*. For *a quo*, "by whom." We have it frequently used in the sense "from whom." Comp. Carm. I. 12. 7, III. 11. 38.

13. *Unius assis*. The *as* was about $\frac{3}{4}d.$ of our money. Compare Catull. Carm. V.:

Omnes *unus* æstimemus assis.

14. *Licuisse*, "Was valued." *Licere* means "to have a price put upon," as in an auction.

Ib. *Notante judice*, &c. i. e. even in the estimation of the people, who are usually captivated by the pomp of high descent.

Ib. *Quo nosti*. A Græcism; instead of *quem nosti*. It is not unusual to meet with instances of this construction, by which the relative agrees with the antecedent even in case. Compare Terent. Heautont. I. 1, 35.

17—24. Under these circumstances, then, possessing your approbation, Mæcenas, *dum ingenui*, and having the examples above mentioned before our view, it may be asked how ought we (i. e. I and those like me), *ignoti*, who have withdrawn far, very far from public life, to act? The question is necessary for supposing that circumstances were ever so unfavourable; supposing

Nos facere, a vulgo longè longèque remotos?
Namque esto : populus Lævino mallet honorem
Quàm Decio mandare novo : Censorque moveret

that the people, instead of despising the nobility of the dissolute Lævinus, were to prefer him to the virtuous but humble Decius; supposing likewise that Appius Claudius, who was the first to introduce the sons of *libertini* into the senate, were to remove me, because I was not the son of an *ingenuus*;—notwithstanding all these things, the *ignoti*, just as much as the *generosi*, are hurried on by the love of glory to the contests of ambition.

17. *Titulis et imaginibus.* It was customary amongst noble Romans to have the entrance to their houses ornamented with statues or busts of their ancestors, called *imagines*. The *tituli* were the inscriptions beneath the *imagines*, detailing the honours and exploits of the persons whom they represented. Hence *titulis et imaginibus* means "the pomp of nobility."

18. *A vulgo longe longeque remotos.* The interpretation of this which I have given, "far—very far withdrawn from public life," has, been proposed after much hesitation. It has the demerit of being unsanctioned by the approbation of any commentator—yet I have ventured to offer it in the hope that others may consider it as I do, of assistance in the explanation of this perplexing passage, (In *Append.*, however, I give the opinions of the most esteemed commentators, that my readers may select for themselves.) I was induced to adopt this view, both from the difficulties connected with the usual interpretation, and likewise from a comparison of Sat. II. 1. 71, where our poet, speaking of Scipio and Lælius, in the retirement of private life, says,

Quin ubi se *a vulgo* et scenâ in secreta *remôrant*.

Nor yet is there any particular objection to *a vulgo remotos* being understood as meaning the same that *ab omni ambitione* longe remotus (Plin. Epist. V. 15), signifies. It matters but little whether we interpret it, "who have retired so far from the pursuit of popular honours," or "who are so totally disinclined to engage in the struggles of ambition." Cicero, Epist. XV. 4. 38, in no dissimilar sense says, "Si quisquam fuit unquam *remotus* et naturâ et ratione atque doctrinâ ab inani laude, et sermonibus *vulgi*, ego profecto is sum.

19. *Namque esto*, "For suppose this were the case;" ut *populus*, &c.

Ib. *Populus Lævino mallet honorem*, i. e. the opposite to what they would really do, for he tells us before that Lævinus was despised even by the people.

20. *Decio.* P. Decius Mus, the consul, who devoted himself in the war between the Romans and the Latins, B. C. 338. Compare Liv. VIII. 9. Juven. Sat. VIII. 252.

Ib. *Novo.* *Novus* means a person who was the first of his family that held any office in the state.

Ib. *Censorque moveret Appius.* In this I follow the course pointed out by Walker (formely F. T. C. D.) in his *Supplementary Annotatations on Livy*. Appius was the first who introduced the *filii libertinorum* into the senate, as we learn from Liv. IX. 46, *Ceterum Flavium dixerat ædilem forensis factio*, Ap. Claudii censurâ *vires nacta, qui senatum primus* libertinorum filiis *lectis inquinaverat*. Horace supposes two cases that are contrary to fact—that the people would prefer Lævinus to Decius, and that Appius would remove him from the senate for being *libertini filius*.

Appius, ingenuo si non essem patre natus; 21
(Vel meritò, quoniam in propriâ non pelle quiêssem),
Sed fulgente trahit constrictos gloria curru
Non minùs ignotos generosis. Quò tibi, Tulli,
Sumere depositum clavum, fierique tribuno? 25
Invidia accrevit, privato quæ minor esset.

20. *Censor.* This office was instituted A.U.C. 312, for ascertaining the number and properties of the people;—*censui agendo.* The censors had under their control all the orders of the state. It was in their power to supply the vacant places in the senate, and equestrian order, remove from the senate—*movere senatu*—or deprive a knight of the horse allowed at the public expense, *equum adimere.* The marks of disgrace which they attached are called *notæ*, whence *notare* is commonly used in the sense "to stigmatize," "censure."

21. *Ingenuo.* In its original meaning, i. e. the son of free parents—free-born.

22. *(Vel merito,* &c.) As I consider this parenthetic, I have marked it so to prevent confusion. *Vel,* translate "even."

Ib. *In propriâ non pelle,* i. e. "in my own station. [Erasmus refers the origin of this expression to that fable of Æsop's, in which the ass puts on the lion's skin, that he may be mistaken for a lion.] Some commentators on this passage refer to serpents casting their skin, and wish to trace the origin of the proverb to this. Compare Mart. III. 16:

——— sed te, mihi, crede, memento
Nunc *in pelliculâ,* cerdo tenere *tuâ.*

23. *Sed,* "yet," i. e. notwithstanding these discouraging circumstances.

Ib. *Constrictos.* Lit. "bound together," "tied fast," as if captives in a triumph. Cic. de Fin. I. 14, says similarly, *tradunt se libidinum* constringendos.

Ib. *Gloria curru.* Thus Epist. II. 1. 177.

——— ventoso gloria curru.

24—44. Horace answers the question *quid oportet nos facere* by adducing the instance of Tullius, who from the retirement of private life resumed his popular honour. His example, proves that the invidious remarks that were made on ambitious *ignoti* are sufficient to deter any such from entering on the pursuits of ambition, even although it be true that *ante potestatem Tulli,* &c. and *contrà Lævinum,* &c.

24. *Quo tibi, Tulli,* i. e. *quo tibi, profuit?* or *cuinam* commodo *tibi* fuit? scil. *quo* for *quoi* for *cui.*

25. *Depositum.* This Tullius was removed from the senate as a favourer of Pompey; after the death of Julius Cæsar he resumed his rank (and of course the senatorial dress), and was created a military tribune.

Ib. *Clavum.* Compare Sat. I. 5. 36.

Ib. *Tribuno.* A Græcism for *tribunum.* Compare Sat. I. 1. 19. We may remark *obiter* that tribunes were privileged to wear the laticlave. Compare Cic. pro Cluent. 64.

Nam, ut quisque insanus nigris medium impediit crus
Pellibus, et latum demisit pectore clavum;
Audit continuò: "Quis homo hic?" aut, "quo patre natus?"
Ut si qui ægrotet, quo morbo Barrus, haberi
Et cupiat formosus, eat quacumque, puellis
Injiciat curam quærendi singula: quali
Sit facie, surâ, quali pede, dente, capillo:
Sic, qui promittit, cives, urbem sibi curæ,
Imperium fore, et Italiam, et delubra Deorum;
Quo patre sit natus, num ignotâ matre inhonestus,
Omnes mortales curare et quærere cogit.
¶ Tune Syri, Damæ, aut Dionysî filius, audes
Dejicere e saxo cives, aut tradere Cadmo?
¶ At Novius collega gradu post me sedet uno.
Namque est ille, pater quod erat meus. ¶ Hoc tibi Paullus,

27. *Ut*, "As soon as." Thus Virg. Æn. VIII. 1.

Ib. *Nigris—pellibus.* The senators wore black buskins; curule magistrates red

30 *Si qui ægrotet, quo morbo Barrus*, i. e. *si qui ægrotet* eo morbo, *quo morbo Barrus* ægrotat. The *Barri morbus* was *ut cupiat haberi formosus.*

33. *Facie.* The general appearance—not merely the face. Thus Sall. Bell. Cat. 15, *prorsus in* facie *vultuque vecordia inerat.*

34. *Cives, urbem sibi curæ*, &c. These words are part of the form of a senator's and magistrate's oath.

35. *Delubra.* [*Templum* was raised to one god; *delubrum* under one roof had chapels in honour of many.] Thus Servius, but Dumesnil, 116, inverts this.

36. *Num ignotâ matre.* The expression conveyed by *num* is equivalent to a negative assertion, that he is *inhonestus;* as if we said, "surely he's not disgraced," &c.

38. *Tune Syri, Damæ*, &c. The poet supposes one of the people addressing a tribune with this question.

Ib. *Syri, Damæ, Dionysî.* The names of slaves.

Ib. *Dejicere e saxo*, i. e. by virtue of your office to have sentence of capital punishment pronounced on criminals, lit. to throw them from the Tarpeian (or Capitoline) rock.

Ib. *Tradere Cadmo.* [*Cadmus* was a public executioner, notorious for severity.—Sch.] *Cadmus*, the name of a mountain in Asia.—C. Thus *tradere Cadmo* would mean "to banish."

40. The tribune replies that he is not the lowest amongst the body, for Novius is what his father was, and is thus one step behind him in the approach to nobility.

Ib. *Collega.* His brother tribune.

Et Messala videris? at hic, si plaustra ducenta,
Concurrantque foro tria funera, magna sonabit,
Cornua quod vincatque tubas: saltem tenet hoc nos.
¶ Nunc ad me redeo libertino patre natum,
Quem rodunt omnes libertino patre natum:
Nunc, quia sum tibi, Mæcenas, convictor; at olim,
Quòd mihi pareret legio Romana tribuno.

41. *Namque est ille*, &c. The tribune who speaks was the son of a *libertinus*, whereas Novius was himself a *libertinus*.

Ib. *Hoc.* Compare Sat. I. 1. 46.

Ib. *Paullus. Æmilius Paullus*, who was slain at Cannæ. Compare Carm. I. 12. 38. Trans. "a Paullus."

42. *Messala. Valerius Corvinus.* The *Valerian* and *Æmilian* families were amongst the most distinguished in Rome.

Ib. *At hic.* But even though he has not the advantage of noble birth, he has a wonderful power of voice.—Vid. *Append.*

43. *Tria funera.* It was usual at funerals to use trumpets. Thus Pers. Sat. III. 103: *Hinc* tuba, *candelæ.* At the funerals of children, flutes were used instead of trumpets.

Ib. *Magna sonabit.* We not unfrequently meet with this construction of a neuter accusative plural with a verb, such as *infanda furentem, rauca sonare* in Virgil. It is then, as in the singular number used adverbially. Thus there is no difficulty about *quod* in the next line, as it refers not to *magna*, but *magna sonabit*

44. *Cornua—tubasque. Cornua* derive their name from being originally made of horn. *Tuba* was a straight trumpet, *cornu* was curved.

Ib. *Tenet hoc*, i. e. at least this power of speaking so loudly attracts or pleases us.

45—52. Our poet, therefore, esteems his choice preferable, of living content with enjoying the friendship of his patron. Although *libertino patre natus* is now brought against him, the imputation conveyed by the reproach is very different from what it was when he was taunted with the same regarding his office as *tribune.* It might be said, perhaps with truth, that he held an office of which he was unworthy, but such an assertion cannot be made regarding his intimacy with Mæcenas, as he was particularly cautious in selecting for intimates none but those deserving of his friendship.

45. *Libertino patre natum.* The repetition of these words in the next line, is happily introduced to represent the incessant reproaches that he received about the lowness of his birth.

47. *At olim*, i. e. *at olim* rodebant.

48. *Quòd mihi pareret.* Horace was a tribune in the army of Brutus, the opponent of Augustus.

Ib. *Legio.* A legion was divided into ten *cohortes*, each *cohors* into three *manipuli*, and each *manipulus* into two *centuriæ.* There were two kinds of *tribuni*, connected with the army: *Comitiati*, elected by the people, *Rutili* or *Rufuli*, by the consuls. There were usually six in each legion, who took their turn each month to command under the consul. It appears probable that they had the command of ten centuries.

Dissimile hoc illi est: quia non, ut forsit honorem
Jure mihi invideat quivis, ita te quoque amicum,
Præsertim cautum dignos adsumere, pravâ
Ambitione procul. Felicem dicere non hoc
Me possunt, casu quòd te sortitus amicum:
Nulla etenim tibi me fors obtulit; optimus olim
Virgilius, post hunc Varius, dixere, quid essem.
Ut veni coram, singultim pauca locutus,
(Infans namque pudor prohibebat plura profari)
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed, quod eram, narro: respondes (ut tuus est mos)
Pauca:—abeo:—et revocas nono pòst mense, jubesque

49. *Dissimile hoc illi est.* The meaning is, my being a tribune, however, is a very different ground of reproach from that of being your intimate. *Hoc* usually refers to the nearer of two things; *illud* to the more remote.

Ib. *Ut,* "trans., "although."

Ib. *Honorem,* "My dignity," i. e. my being a tribune."

50. *Ita te quoque amicum.* The construction is, *ut forsit quivis jure invideat mihi honorem, non* jure quivis invideat *quoque te amicum,* i. e. *te esse mihi amicum,* or *tuam amicitiam.*

51. *Præsertim cautum,* i. e. *te præsertim cautum.*

Ib. *Pravâ ambitione procul.* Referring either to *dignos* or [to Mæcenas] i. e. either "persons from whose characters *prava ambitio* is far removed," or ["removing far from your society, *prav. amb.*"] Some might prefer considering as the meaning, "without using that false criterion *ambitio.*"

52. *Felicem dicere hoc.* Although the envious may say that my obtaining the tribunate was due to my good fortune, they cannot say so of your friendship, *nulla etenim tibi me fors obtulit.* See Append.

Ib. *Felicem,* "Fortunate." With us, *happy* sometimes implies the idea of fortuitousness.

55. *Virgilius—Varius.* Compare Sat. I. 5. 40.

Ib. *Quid essem,* i. e. my character.

56. *Singultim,* i. e. "with hesitation."

57. *Infans.* From *in* and *fari,* "not to speak." Hence the term for children, as the Greek νήπιος from νὴ and ἔπω. Trans. "faltering."

Ib. *Profari.* Lit. "to speak out," i. e. to give utterance to. Thus *proloqui,* Terent. Phorm. II. 1. 53.

59. *Satureiano.* The Satureian plains in Apulia were famous as pasturage. Hence *Satureiano caballo* denotes a fine horse.

61. *Nono pòst mense. Post* is used adverbially for *postea,* i. e. "in the ninth month after this introduction."

Ib. *Jubesque. Jubere* does not always signify what we mean by the word, "command." It rather resembles the term "bid" (in the sense "invite"), which sometimes means a kindly expression from a superior to an inferior.

Esse in amicorum numero. Magnum hoc ego duco,
Quòd placui tibi, qui turpi secernis honestum,
Non patre præclaro, sed vitâ et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
Mendosa est natura, alioqui recta; (velut si
Egregio inspersos reprêndas corpore nævos)
Si neque avaritiam, neque sordes, aut mala lustra
Objiciet verè quisquam mihi: purus et insons,
(Ut me collaudem) si et vivo carus amicis;
Causa fuit pater his, qui macro pauper agello
Noluit in Flavî ludum me mittere; magni
Quò pueri, magnis e centurionibus orti,
Lævo suspensi loculos tabulamque lacerto

62—100. What Horace values highly is that he was able to obtain the friendship of a man, whose criterion of character is not nobility of parentage, but integrity of life. Nor is he ashamed of confessing that his father was in humble circumstances. He rather, with filial gratitude, ascribes to his parental attentions the origin and growth of those qualities, which have rendered him worthy of the friendship of Mæcenas, and beloved by his friends. Nay, he would prefer (had he the power of chosing) his own parents, humble as they were, to any others, who had to boast of consulates, or curule offices in the state.

62. *Magnum hoc ego duco,* i. e. "I esteem this highly."

65. *Atqui. Jam vero.*—D. Not so; it has its usual meaning "and yet." Our poet has just said *magnum hoc duco, quod placui tibi,* &c.; then, as if some person might think that it was a boast of his own morality, he says, "and yet" even my living *purus et insons* is to be ascribed to my father. The connexion is plainly, *magnum hoc duco quod placui tibi, qui turpi secernis honestum, non patre præclaro, sed vita et pectore puro. Atqui si,* &c., *si vivo purus et insons,* &c., *causa fuit pater.*

68. *Sordes,* "Meanness."

Ib. *Aut mala lustra. Lustrum* means the den of a wild beast; hence used for "the resorts of vice." Trans., however, "bad practices."

70. *Ut me collaudam.* The meaning is not—tam *purus et insons ut me collaudem,* but this clause is parenthetic, as if we should say "to herald my own good qualities." Compare Epist. II. 1. 220.

Ib. *Si et vivo carus amicis,* i. e. *si vivo purus et insons et carus amicis.*

71. *Causa fuit pater his. His,* i. e. those things which he has just now mentioned, his possesing faults only *mediocria* and *pauca,* &c.

Ib. *Pauper.* Although "poor."

Ib. *Agello.* The diminutive from *ager.* Horace's father possessed but a small farm.

72. *Flavî.* The schoolmaster at Venusium. Horace's father would not send him to his school, even though *magni pueri,* &c.

73. *Centurionibus.* The officers who commanded the centuries. When a legion was complete, there were of course sixty centurions in it.

Ibant octonis referentes Idibus æra;
Sed puerum est ausus Romam portare docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,
In magno ut populo, si qui vidisset, avitâ
Ex re præberi sumtus mihi crederet illos.
Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? pudicum
(Qui primus virtutis honos) servavit ab omni
Non solùm facto, verùm opprobrio quoque turpi:
Nec timuit, sibi ne vitio quis verteret olim,

74. *Suspensi loculos tabulamque.* A Græcism for what might be expressed by *portantes loculos tabulamque suspensos.*

Ib. *Loculos.* This means the bag in which they carried whatever they might want in school.

Ib. *Tabulamque.* The *tabula* served the same purpose as our *slate*, for computations in arithmetic.

75. *Ibant.* As we have met this tense before, in the sense of "habit," i. e. "did use to go."

Ib. *Octonis.* This word has no particular force here. It merely means that the Ides were eight days from the Nones. With regard to *idibus* comp. Sat. I. 3. 87. *It appears from a passage of Martial, that the Roman youths had full four months' vacation; hence *Octonis idibus* denote the period of tuition: trans. "bringing the money for eight months' instruction."

Ib. *Referentes æra.* Either [calculating the interest of different sums of money for a month;] as this term of time is implied by *idibus*, the usual period for paying interest; or else, bringing to their schoolmaster each month the amount of his account. See note above.

76. *Puerum*, i. e. "whilst yet a boy."

77. *Doceat*, i. e. would have his children instructed in.

79. *In magno ut populo.* The meaning generally assigned to *ut* is "so that," scil. so that *si quis vidisset*, &c. [Doëring interprets "although," i. e. connecting it with *magno populo.*] Even amidst the dense crowds of Rome, the dress and retinue of Horace would have excited so much attention as to make some conjecture that he had a family property.

Ib. *Avitâ ex re*, i. e. from an hereditary property derived from his grandfather.

82. *Quid multa?* i. e. *quid multa* dicam? Trans. "in short."

83. *Qui primus virtutis honos.* This may be referred not merely to *pudicum*, but to the whole sentence—*pudicum non solum ab omni facto, verum quoque turpi opprobrio;* i. e. the highest *honos virtutis* is both to be, and to be thought virtuous. And yet from the position of the words, [Horace appears to use them in the sense, that it was more honourable *esse quam videri.*]

84. *Opprobrio quoque turpi*, i. e. even from the imputation of misconduct.

85. *Nec timuit sibi ne vitio*, &c. *Sibi* potiùs quàm mihimet ipsi. *Both.*—*J.* Correctly. He was not afraid, that, after taking so much care of my educa-

Si præco parvas, aut (ut fuit ipse) coactor
Mercedes sequerer; neque ego essem questus. At hoc nunc
Laus illi debetur, et a me gratia major.
Nil me pœniteat sanum patris hujus: eòque
Non, ut magna dolo factum negat esse suo pars, 90
Quòd non ingenuos habeat clarosque parentes,
Sic me defendam. Longè mea discrepat istis
Et vox et ratio. Nam si natura juberet
A certis annis ævum remeare peractum,
Atque alios legere ad fastum quoscumque parentes:
Optaret sibi quisque; meis contentus honestos 96

tion, he should be censured for my not advancing in life, i. e. he was sure that if I did not rise higher than a *præco* or a *coactor*, no one would ascribe this to him, but rather to "my own neglect" of profiting by all that he had done for me.

86. *Præco*, "An auctioneer."

Ib. *Coactor*. The clerk at an auction, who received the money for articles purchased.

87. *Mercedes sequerer*, i. e. as we should say, "were I to follow the humble occupation." *Parvas mercedes* means the remuneration, which was poor and inconsiderable.

Ib. *Neque ego essem questus*. Nor should I have complained, were I either *præco* or *coactor*.

Ib. *Hoc*. For *ob hoc*, as before, 41

88. *Major*. For his not following any other course, i. e. since he adopted this course of education in preference to all others, I have the greater reason to feel grateful to him. Or referring to *nunc*, in my present situation, which I had never obtained but for his watchful care, I have the greater reason for gratitude, i. e. the connexion is, [even were I *præco* or *coactor*, *non essem questus, at nunc* (but as I am at present) *major gratia debetur*.]

80. *Sanum*. Compare Sat. I. 5. 44.

Ib. *Patris hujus*, "Of such a father."

Ib. *Dolo suo*, i. e. "by their fault," "mismanagement."

93. *Et vox et ratio*, i. e. "both my words and feelings. *Ratio* means "the view" which a person takes of a subject. Thus Terent. Adelph. I. 1. 43:

*Mea* est sic *ratio*.

Ib. *Nam si natura juberet*. The meaning is, "had I to retrace past time, and select my parents, I should be content with those that I had."

94. *A certis annis*. Not "infancy," for the sense is, were nature, fixing on any point in my past life, &c., i. e. there is no period of the life which I have passed, at which I would not be content with my own parents. **Remeare*, "should return," the verb is here neuter.

95. *Legere ad fastum*. To choose according to their caprice, or rather [to choose for pride's sake, "for ostentation."]

96. *Optaret sibi quisque*. Either *quos optaret sibi quisque*, i. e. "which each

Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortasse tuo: quòd
Nollem onus haud umquam solitus portare molestum.
Nam mihi continuò major quærenda foret res,
Atque salutandi plures; ducendus et unus
Et comes alter, utì ne solus rusve peregreve
Exirem; plures calones atque caballi
Pascendi; ducenda petorrita. Nunc mihi curto
Ire licet mulo, vel, si libet, usque Tarentum,
Mantica cui lumbos onere ulceret, atque eques armos.
Objiciet nemo sordes mihi, quas tibi, Tulli,
Cùm Tiburte viâ prætorem quinque sequuntur
Te pueri, lasanum portantes œnophorumque.

would prefer to have as his own;" or rather, ["each might make his own choice," but I *meis contentus*, &c.]

97. *Facibus et sellis.* The *faces* were a bundle of rods borne by the lictors before the consuls. The *sella* was a chair of state, used by the dictator, consuls, prætors, censors, and chief ædiles. *Curules magistratus appellati sunt, quia curru vehebantur.*—Fest. *In quo curru* sella curulis *erat*, supra quam considerent.—Gell. III. 18, as quoted by Dr. Adam.

98. *Sanus fortasse tuo.* Mæcenas had never sought any public honours, but remained in his original rank as a knight.

100—131. The wisdom of Horace's choice is plain, for nobility would bring inconveniences with it, from which in his present mode of life he is exempt. After contrasting the circumstances of each, he concludes with an inference that he is happier as he is.

101. *Salutandi plures,* "More visitors to be received."—H. [Not so; it means that he should be obliged to pay more visits.—D.] It was a custom amongst the Romans in the morning *amicos saluture.* Compare Cic. cont. Cat. I. 4. Juven. Sat. X. 161. Hor. Epod. II. 7.

Ib. *Et unus et alter.* As we say "one or two." Thus Juven. Sat. XIV. 33, and Terent. Andr. I. 1. 50.

103. *Calones.* Slaves, properly of a common soldier.

104. *Petorrita.* A kind of waggon used by the Gauls. Some trace its derivation to *petora*, for τέσσαρα, as it had four wheels.

Ib. *Curto.* [Either of small size,] or with the tail cut short.

105. *Vel.* Even *usque Tarentum*, i. e. *usque* ad *Tarentum*.

Ib. *Tarentum.* A large city of *Magna Græcia*, deriving its name from its founder *Taras*, son of Neptune. *Phalantus* improved and enlarged it, whence he is sometimes spoken of as the founder.

107. *Quas tibi,* scil. *quas tibi* objiciet.

Ib. *Tiburte viâ.* The road leading from the *porta Esquilina* to *Tibur*.

109. *Lasanum œnophorumque.* We may suppose that he had these things brought with him, to save the expenses of stopping at any inn on the way.

Hoc ego commodiùs, quàm tu, præclare senator
Multis atque aliis vivo. Quacumque libido est,
Incedo solus: percontor, quanti olus, ac far:
Fallacem circum, vespertinumque pererro
Sæpe forum; adsisto divinis: inde domum me
Ad porri et ciceris refero laganique catinum.
Cœna ministratur pueris tribus: et lapis albus
Pocula cum cyatho duo sustinet: adstat echinus
Vilis, cum paterâ guttus, Campana supellex. [cras.
Deinde eo dormitum; non sollicitus, mihi quòd

110. *Hoc*, i. e. *hoc atque multis aliis*, "in this and many other respects;" not *quàm tu atque multis aliis*.

111. *Quacumque libido est*. *Quacumque* via *libido est* ire.

112. *Quanti olus ac far*. *Quanti* veneant *olus ac far*. *Quanti* is the genitive of price, as the grammarians say.

113. *Fallacem circum*. He calls the circus *fallacem*, because diviners, fortune-tellers, interpreters of dreams, astrologers, and impostors of all sorts assembled there.

Ib. *Circum*. The *Circus maximus*, built by Tarquinius Priscus. It was situated between the Palatine and Aventine hills. Compare with regard to the character of its vicinity, Juven. Sat. III. 65.

114. *Forum*. There were many *fora* in Rome. Those particularly for the administration of justice were *Romanum*, *Julii*, and *Augusti*. The *forum* (specially so called) i. e. *forum Romanum*, where the *curia*, *comitium*, &c. were situated, lay between the Capitoline and Palatine hills.

Ib. *Adsisto divinis*, i. e. stand listening to the fortune-tellers.

Ib. *Divinis*. Persons who pretended to have the power of seeing into futurity.

115. *Lagani*. A thin cake made of flour, oil, &c.

116. *Lapis albus*. [A slab of white marble, which was used as a sideboard.] A receptacle for the cups, into which they were placed that they might be firm, as their bottoms were not flat, but round.— *Fea*.

Ib. *Pocula—duo*. A pair of cups was placed beside each person at supper.

Ib. *Cyatho*. This was a measuring cup, used for apportioning the quantity of wines, or wine and water, to be mixed. Hence Carm. III. 19. 11:

——— tribus aut novem
Miscentur cyathis pocula *commodis*.

Ib. *Echinus*. A vessel called from its shape—*in quo calices lavantur*.—Sch. A "saltceller," the same as *concha salis*, Sat. I. 3. 14.—*Fea*.

118. *Cum paterâ guttus*. These are joined, as they were both used in the ceremony of offering libations to the gods. Cruquius says that *oil* was poured out of the *guttus*, as wine was offered from the *patera*.

Ib. *Campana suppellex*, [i. e. earthen ware; as in Campania there was a kind of earth fit for making vessels for domestic uses.] Baxter prefers considering them *ærea*, and quotes in support Vet. Schol., *Capuæ hodie ærea vasa studiosius facricari solent*.

Surgendum sit manè, obeundus Marsya, qui se
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo: post hanc vagor, aut ego, lecto
Aut scripto, quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis,
Ast, ubi me fessum sol acrior ire lavatum
Admonuit, fugio campum lusumque trigonem.
Pransus non avidè, quantum interpellet inani
Ventre diem durare, domesticus otior. Hæc est
Vita solutorum miserâ ambitione gravique.

120. *Obeundus Marsya*, "I must wait on Marsyas." *Obire vadimonium* means to be present in court at an appointed hour. As the statue of Marsyas (in the forum, near the rostra), was the resort of lawyers. Horace represents an appointment with one of them, as if it were an engagement to meet Marsyas. Marsya or Marsyas was a satyr who challenged Apollo to a trial of skill in music. The god gained the victory, and flayed him alive for his presumption. His statue was placed opposite the courts of justice, to be a warning to those who entered into unjust suits.

121. *Vultum ferre negat.* The statuary represented Marsyas in his agony with one hand stretched out. Horace humourously ascribes this to the desire of Marsyas to drive away Novius, a notorious usurer, who constantly attended near his statue.

122. *Ad quartam*, sc. horam, i. e. to ten o'clock. *Jaceo* does not mean "sleep," but merely "lie on his couch." He was awake early, and lay reading or writing until ten o'clock. Compare Sat. I. 4. 130. Epist. II. 1. 112, and thence read *lecto* for *tecto* in Juven. Sat. VII. 105.

Ib. *Vagor.* I go out to ramble.

Ib. *Lecto aut scripto.* From *lectus* and *scriptus*, the participles of *legere* and *scribere*, not for *lectito*, or *scriptito*.

123. *Tacitum*, "Thinking," or "having no person to converse with."

Ib. *Ungor olivo.* As a preparation for exercising in the *campus Martius*. Compare Carm. I. 8. 9.

124. *Non quo. Non* eo olivo, *quo.*

Ib. *Immundus Natta*, scil. ungitur. Compare Pers. Sat. III. 31.

126. *Campum.* The *campus Martius*, the usual resort of those who wished to recreate themselves with exercising at ball, quoits, &c.

Ib. *Lusumque trigonem.* This game is called *trigon*, because the persons engaged in it stood so as to form a triangle, τρίγωνον. It was played with a ball, which was thrown from one to another. He won the game, who least frequently allowed the ball to come to the ground.

127. *Pransus non avide.* It was usual with the Romans about mid-day to take a light meal called *prandium*.

Ib. *Interpellet inani ventre diem durare*, i. e. "may prevent me from passing the day with an empty stomach."

128. *Domesticus otior.* Until the evening, when he goes out, as he says l. 112, &c.

His me consolor victurum suavius, ac si 130
Quæstor avus, pater atque meus, patruusque fuisset.

## SATIRA VII.

Proscripti Regis Rupilî pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse,
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas; 5
Durus homo, atque odio qui posset vincere Regem,
Confidens tumidusque, adeò sermonis amari,

130. *His. Sententiis* or [*moribus.*]

131. *Quæstor.* Officers, to whom was committed the management of the public money in the city or the provinces. Horace designedly mentions them, because they became so infamous for extortion and rapacity, that their dignity seldom conferred honour on their descendants.

Ib. *Patruus.* An uncle; a father's brother. *Avunculus* a mother's brother.

Satira VII.—Horace relates an altercation between Rupilius Rex and Persius. See Append.

1. *Proscripti Regis Rupilî. Publius Rupilius Rex* held the office of Prætor, but being proscribed by Augustus during the Triumvirate, he fled to Brutus, and served under him, at the same period that Horace acted as tribune. The advancement of our poet was the subject of malicious remarks to Rupilius. Horace in this satire attempts to retaliate.—Sch.

Ib. *Pus.* This properly signifies the corrupt matter of a sore; it is here used for "virulence."

2. *Hybrida.* An animal born of parents of different species or breeds; here applied to Persius, because his father was a Greek, his mother, Roman.

3. *Lippis.* Persons afflicted with this complaint in their eyes, whilst attending to have some remedy applied, amused themselves (or were amused) with conversation about the news of the day, and thus *notum lippis* became proverbial for a thing that every one knew.—*Bentl.* The expression arose from the circumstance that there are no people more curious than those who have any weakness of vision.—S. [Perhaps Horace designedly introduces *lippis* to prove how little he thought of the taunts which Rupilius may have uttered regarding his infirmity.—Comp. Sat. I. 1. 120.—D.]

Ib. *Tonsoribus.* At all times celebrated as retailers of information.—Comp. Luc. Συγγραφ. 24.

4. *Permagna negotia.* As a merchant, or money lender.

5. *Clazomenis.* A town in Ionia. Its original name was *Gryne*, whence *Gryneus Apollo.*—Virg. Æn. IV. 345.

6. *Durus,* "Obstinate," "stubborn."

Ib. *Odio.* Used for the expressive of *odium*, in "virulent language," or rather transl. "spitefulness." Comp. Ruhnk. on Ter. Adelph. V. 4. 17, and Phorm. V. 6. 9.

Sisennas, Barros ut equis præcurreret albis.
Ad Regem redeo. Postquam nil inter utrumque
Convenit:—(hoc etenim sunt omnes jure molesti,
Quo fortes, quibus adversum bellum incidit: inter
Hectora, Priamiden, animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors:
Non aliam ob causam, nisi quòd virtus in utroque
Summa fuit; duo si discordia vexet inertes,
Aut si disparibus bellum incidat, ut Diomedi

8. *Sisennas, Barros.* Persons notorious for their powers in abusive language.

Ib. *Equis—albis.* White horses were esteemed particularly fleet. Hence the phrase *equis præcurrere albis*, for "far-outstripping."

9. *Ad regem redeo.* These words appear out of their place, for so far from having hitherto wandered from the subject, it is only now that a digression begins.

Ib. *Nil inter utrumque convenit,* i. e. a total breach between them.

10. (*Hoc etenim,* &c.) This parenthesis assigns the reasons for the impossibility of their agreeing. The opening clause admits different interpretations. Let us perceive at first what the general meaning is, as discoverable from the context. Horace wishes to give the reason of the pertinacious opposition of Rupilius and Persius to each other, and jestingly compares it with the animosity of Hector and Achilles, which was terminated but by death. The reason then, which he sportively assigns, is their *fortitudo,* which would not allow either to give up. Now let us turn to the passage itself, promising that *quibus adversum bellum incidit* may be referred either to *fortes* or *omnes,* or both.

*Etenim omnes molesti, quibus adversum bellum incidit; sunt hoc jure, quo fortes, quibus adversum bellum incidit,* i. e. "for all troublesome or quarrelsome persons, in an altercation, have just the same right to fight out their battles that the brave have, when engaged in hostilities."

*Etenim omnes molesti sunt molesti hoc jure quo fortes sunt fortes.*—B.

*Molesti omnes, quibus adversum bellum incidit, sunt hoc jure* (hac conditione), *quo fortes,* &c.—G.

*Omnes enim, quibus certamen est cum adversario aliquo, dum eâdem pertinaciâ, quâ viri fortes de jure pugnant, invicem sibi molesti sunt.*—D. [*Etenim omnes, quibus adversum bellum incidit, sunt hoc jure molesti, quo sunt fortes,* i. e. "for all persons, who are at variance, are always exasperated against each other (and of course obstinate), in proportion to their valour."] Rupilius and Persius could never be reconciled, nor is it wonderful that such valiant antagonists would not yield, for the obstinacy of the struggle between enemies is alway proportioned to the valour of the contending parties. It is thus for example Hector and Achilles, &c.

12. *Achillem.* The son of Peleus and Thetis. Achilles was particularly incensed against Hector, because he killed his friend Patroclus.

15. *Duo si discordia.* *Duo* for *duos.* The meaning is, whereas if two spiritless persons, or unequal antagonists, were contending, the struggle would soon terminate, just as it did between Glaucus and Diomede.

Cum Lycio Glauco, discedet pigrior ultrò
Muneribus missis,)—Bruto Prætore tenente
Ditem Asiam, Rupilî et Persî par pugnat: utî non
Compositus meliùs cum Bitho Bacchius. In jus
Acres procurrunt; magnum spectaculum uterque.
Percius exponit causam; ridetur ab omni
Conventu; laudat Brutum, laudatque cohortem:
Solem Asiæ Brutum appellat, stellasque salubres
Appellat comites, excepto Rege: canem illum,
Invisum agricolis sidus venisse. Ruebat,
Flumen ut hibernum, fertur quò rara securis
Tum Prænestinus salso multòque fluenti
Expressa arbusto regerit convicia, durus

16. *Diomedi.* Comp. Sat. V. 88. When he met Glaucus, the son of Hippolochus, in the field, Glaucus, who was the inferior warrior, claimed a family acquaintance with him, and in testimony of hereditary friendship (under which he concealed his fears), exchanged his golden armour for that of brass, which Diomede wore.—Comp. Hom. Il. VI. 119—236.

18. *Prætore.* Brutus was then *proconsul*, but it is not unusual to call *proconsuls, prætors*, i. e. governors of a province.

19. *Par.* Used as a substantive; i. e. "a pair." This use was frequent in speaking of a match between gladiators.

20. *Compositus*, "Matched."

Ib. *Cum Bitho Bacchius.* Two gladiators, who killed each other.

Ib. *In jus*, i. e. into the court, where Brutus presided.

22. *Exponit*, "States."

Ib. *Conventu*, "Assembly." Comp. Juven. Sat. VIII. 127.

Ib. *Cohortem.* This properly means a body of troops, the tenth part of a legion. It is, however, frequently used for the retinue or household of a prince or governor, as here. Comp. Epist. I. 8. 14. Juven. Sat. VIII. 125.

25. *Canem.* The dogstar, *Sirius.* It is said to be *invisum agricolis sidus*, because *sterilis exurit agros.*

27. *Fertur quo rara securis.*—Where no woodman bears his ax to cut down timber, because the winter flood tears away the trees.—Sch. B. Or, [where the ax is seldom used to cut down trees, that oppose its course.—G. D.] In either signification, the expression is a most infelicitous addition to *flumen ut hibernum.* *Obiter*, we may remark, that the first syllable in *securis*, from *securus*, is long; in *securis*, "an ax," is short.

28. *Prænestinus*, sc. Rupilius, born at Præneste (now *Palestrina*), a town in Latium, about twenty-three miles from Rome.

Ib. *Salso multoque fluenti*, i. e. Persio, salso multoque fluenti. *Multo fluenti*, is the same as the Greek πολλῷ ῥεοντι.—Demosth. de Cor 43

29. *Expressa arbusto.* Transl. "drawn from the vineyard." *Arbustum* means a plantation of trees, on which they trained the vines. The meaning of saying "drawn from the vineyard," is that the language of Rupilius in reply was as abusive as that for which vinedressers were famed.

Vindemiator et invictus, cui sæpe viator
Cessisset, magnâ compellans voce cucullum.
At Græcus, postquam est Italo perfusus aceto,
Persius exclamat; "Per magnos, Brute, Deos te
"Oro, qui reges consuêris tollere, cur non
"Hunc Regem jugulas? operum hoc, mihi crede,
tuorum est."

## SATIRA VIII.

Olim truncus eram ficulnus, inutile lignum,
Cùm faber, incertus scamnum faceretne Priapum,
Maluit esse deum. Deus inde ego, furum aviumque
Maxima formido; nam fures dextra coèrcet;

Ib. *Regerit.* Not from *regere*, but *regerere*.

30. *Vindemiator.* This word in scansion is of but four syllables, *vindemyator*, by Synæresis. Thus we have *pituita*, and *Nasidienus* afterwards.

31. *Cucullum.* This was a term of reproach, perhaps because the cuckoo sleeps half the year, and leaves the care of its young to others. [It was an insinuation that the vine-dresser was negligent in the care of his vines, who had not pruned them before the cuckoo was singing, *dedecus enim habetur oprobriumque merito falcem ab illâ volucre in vite deprehendi.*—Sch. D.] Vid. *Append.*

32. *Græcus.* Join with *Persius*, l. 33

Ib. *Italo—aceto*, i. e. the raillery peculiar to Italy.

34. *Qui reges consueris tollere.* Lucius Junius Brutus expelled Tarquinius Superbus. Marcus Brutus freed his country from the imperial power of Julius Cæsar. From the introduction of this we may conjecture that Horace at the time of writing this Satire, had not yet espoused the side of Augustus.

35. *Regem.* A pun on the *cognomen* of Rupilius.

Ib. *Operum hoc—tuorum est*, i. e. *hoc est* unum *operum tuorum.*

Satira VIII.—Priamus is supposed to relate a magic rite in Esquiliæ, of which he had been a witness

1. *Inutile lignum.* The wood of the fig tree is so brittle, that it is not fit for any kind of carpenter's work. As the *truncus ficulnus* was so worthless it was determined to make a *Priapus* of it.—Comp. Catull. Carm. XIX.

2. *Priapum.* The deity who presided over orchards and gardens. He was born at Lampsacus, where he was worshipped with particular honour. It was usual to place his image, as a protection against the depredations of thieves and birds, in gardens.

3. *Inde.* Because *faber maluit esse deum.*

Ib. *Furum aviumque*, &c. *Et custos furum atque aviam cum falce saligná.* Virg. Georg. IV. 110.

4. *Nam fures dextra coercet.* His right hand was armed with a club, or (as Virgil says in the passage just quoted), with a scythe

Ast importunas volucres in vertice arundo
Terret fixa, vetatque novis considere in hortis.
Huc priùs angustis ejecta cadavera cellis
Conservus vili portanda locabat in arcâ.
Hoc miseræ plebi stabat commune sepulcrum,
Pantolabo scurræ, Nomentanoque nepoti.
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat: hæredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus, atque

5. *In vertice arundo.* [On the head of the image a crown of reeds was placed, which, as it fluttered and crackled in the wind, frightened the birds.—D.] *Arundo* was a pipe, which uttered a tone, as the wind blew through it.—B.

Ib. *Importunas,* "Vexatious," "intrusive."

6. *Novis in hortis.* The gardens formed by Mæcenas in that part of *Esquiliæ* which was granted to him by Augustus.

7. *Priùs,* "Formerly; before" it was laid out in gardens.

Ib. *Ejecta.* Instead of *elata,* to express the wretchedness of a slave's funeral.

Ib. *Cellis.* Small apartments, in which the slaves slept.—Compare Cic. Phil. II. 27.

8. *Portanda.* *Portanda huc,* i. e. into this place, viz. *Esquiliæ.*

Ib. *Locabat.* The imperfect has here a sense, that it not unusually bears, that of habit, or custom. *Locare* means to enter into a contract with a person for the performance of anything.—Comp. Cic. Phil. IX. 7. The fellow-slave, before these gardens were laid out (says Horace), was accustomed to bargain with some one for carrying to Esquiliæ the corpes of his deceased companions.

Ib. *In arcâ.* This *vilis arca* was a common bier or coffin, used in the burials of slaves, or the poor.

9. *Stabat.* Either for *erat* (as Carm. I. 16. 19.) or in the sense, ["conceded" or "appropriated,"] *miseræ plebi,* as *commune sepulchrum.*

10. *Pantolabo scurræ.* *Mallius Verna* is called here *Pantolabus* (as the Schol, informs us), from his habit of borrowing money from every one; *πάντων λάβων.*

Ib. *Nomentano.* He and Pantolabus were then alive, but as they had dissipated their fortunes, Horace, by anticipation, provides them with graves amongst the *misera plebs.*—Comp. Sat. I. 1. 102.

11. *In fronte,* i. e. towards the public road.

Ib. *Cippus.* A stone pillar, on which the number of feet, given for a sepulchre, were marked, and the conditions on which the grant was made.

Ib. *In agrum,* i. e. backwards, to the fields.

12. *Hic,* i. e. *in Esquiliæ.*

Ib. *Dabat,* "Allowed," i. e. marked out, as allowed for a public sepulchre.

Ib. *Hæredes monumentum ne sequeretur.* In addition to what was marked on the *cippus,* about the limits of the piece of ground, there were likewise these letters, H. M. N. S. the initials of *hæredes monumentum ne sequeretur.* This inscription meant that the burying ground was not to return to the heirs of the person who gave it away, but was left as a perpetuity to the people.

Aggere in aprico spatiari, quà modò tristes
Albis informem spectabant ossibus agrum.
Cùm mihi non tantùm furesque feræque, suëtæ
Hunc vexare locum, curæ sunt, atque labori,
Quantùm carminibus quæ versant atque venenis
Humanos animos. Has nullo perdere possum
Nec prohibere modo, simul ac vaga Luna decorum

13. *Esquiliis salubribus.* *Mons Esquilinus* derived its name either from its oak plantations, *æsculeta*, or from the watches which were kept there, *excubiæ*. The air of Esquiliæ was considered so healthy that Augustus, when he was ill, was carried there to the house of Mæcenas

14. *Aggere in aprico.* Commentators think that Horace means the *agger* formed by Tarquinius Superbus. Perhaps it alludes to a terrace that Mæcenas had made, since the ground was granted to him.

Ib. *Quà.* Thus Bentley for *quò* which (he asserts) never signifies *in quo loco*. I doubt the necessity of this alteration, although I have received it. I should prefer reading (if *quò* must be removed), *qui*; i. e. *nunc licet* illis *Esquiliis habitare atque in aggere spatiari, qui modo tristes*, &c.—Comp. Sat. I. 1. 16.

15. *Spectabant*, scil. homines *spectabant*.

16. *Cùm.* Refer this to *nunc*. l. 14.—H. The incident, which Priapus relates, is supposed to occur before the change from a burying ground into gardens. Connect *cum* therefore with the preceeding line.—D. But then in l. 18, we should have *erant* instead of *sunt*. Besides, why should we suppose that there was an image of Priapus at Esquiliæ before there were gardens? It appears to me that l. 7—10, should be considered as parenthetic. Priapus, has said that he is able to keep off both robbers and birds, *and yet* he is not so anxious about them as about the witches, who molest him with nocturnal visits. Or if the reference of *cum* so far back offend] would read thus, translating cùm, "although:"

> Cùm mihi non tantum furesque feræque, suëtæ
> Hunc vexare locum, curæ sunt, atque labori,
> Quantum, carminibus quæ versant atque venenis
> Humanos animos, has nullo perdere possum, &c.]

Ib. *Fures.* Who came to rob the gardens.

Ib. *Feræque.* Birds of prey, who were accustomed to search for food amongst the graves as Esquiliæ.

Ib. *Suetæ.* A trisyllable by diæresis.

18. *Quantum*, i. e. *quantum*, eæ sunt curæ atque labori, *quæ versant*, &c.

Ib. *Carminibus*, "Magic verses;" "incantations."

Ib. *Versant*, "Distract."

20. *Prohibere. Prohibere, quin ossa legant.*

Ib. *Vaga luna.*

> Stellæ sponte sua, jussæ ne *vagentur* et errent?—EPIST. I. 12. 17.
> Hic canit *errantem Lunam*, solisque labores.—VIRG. ÆN. I. 746.
>
> —— almaque curru
> *Noctivago* Phœbe medium pulsabat Olympum.—VIRG. ÆN. X. 216.

Protulit os, quin ossa legant herbasque nocentes.
Vidi egomet nigrâ succinctam vadere pallâ
Canidiam, pedibus nudis, passoque capillo,
Cum Saganâ majore ululantem. Pallor utrasque
Fecerat horrendas aspectu. Scalpere terram
Unguibus, et pullam divellere mordicùs agnam
Cœperunt: cruor in fossam confusus, ut inde
Manes elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea; major
Lanea, quæ pœnis compescerit inferiorem.
Cerea suppliciter stabat, servilibus ut quæ

Ib. *Decorum protulit os.*

Extulit os sacrum cœlo tenebrasque resolvit.—VIRG. ÆN. VIII. 159.
Vel cum decorum mitibus pomis caput
Autumnus arvis extulit. EPOD. II. 17.

21. *Quin ossa legant.* There was only a part of the hill occupied by the gardens; the rest was yet covered with human bones.

Ib. *Herbasque nocentes.* At moonlight was the time for gathering these.

Falcibus et messæ ad Lunam quæruntur ahenis
Pubentes herbæ. VIRG. ÆN. IV. 513.

22. *Vidi egomet.* As the Virgilian.—Vidi egomet *duo de numero.*—Æn. III. 623.

Ib. *Succinctam.* As Sagana, Epod. V. 25, is termed *expedita.*

Tisiphoneque sedens, pallâ succincta cruentâ.—VIRG. ÆN. VI. 555.

*Palla* was an outer robe worn by females.

23. *Canidiam.* Under the name *Canidia,* Horace ridicules *Gratidia,* a perfumer at Naples. Comp. Epod. 5. and 17.

Ib. *Pedibus nudis, passoque capillo.* Canidia is described according to the usual poetic embellishments of magic rites. Comp. Virg. Æn. IV. 518. and Ovid. Met. VII. 179, &c.

Ib. *Passo,* from *pandere.*

24. *Cum Sagana majore.* Either "the elder Sagana (as there were two sisters of that name), or "elder than Canidia."

25. *Scalpere terram.* To make a *fossa* for the purpose afterwards mentioned.

26. *Pullam.* As it was usual to offer victims of a black colour to the infernal gods. Comp. Virg. Æn. VI. 249.

Ib. *Divellere mordicus,* i. e. "to tear in pieces with their teeth.

27. *Inde.* Either "from the trench, or ["by this."]

29. Canidia bought two little images, one *lanea,* the other *cerea.* The *lanea* represented herself; the *cerea,* the person whose affections she wished to secure by her magical rites.

30. *Inferiorem,* scil. *ceream.*

31. The image made of wax was in the attitude of one supplicating for mercy, as if the woollen *effigies* was about to punish it as its slave.—Comp. Virg. Eclog. VIII.

Jam peritura modis. Hecaten vocat altera, sævam
Altera Tisiphonen: serpentes atque videres
Infernas errare canes, Lunamque rubentem,
Ne foret his testis, post magna latere sepulcra.
Singula quid memorem, quo pacto alterna loquentes
Umbræ cum Saganâ resonârint triste et acutum?
Utque lupi barbam variæ cum dente colubræ
Abdiderint furtim terris; et imagine cereâ
Largior arserit ignis; et ut, non testis inultus,
Horruerim voces Furiarum, et facta duarum?
Nam, displosa sonat quantum vesica, pepedi,
Diffissâ nate, ficus. At illæ currere in urbem;
Canidiæ dentes, altum Saganæ caliendrum

32. *Hecaten.* Diana was called *Luna* in heaven, and *Hecate, in inferis.* As Hecate, she presided over magical rites and enchantments.—Comp. Virg. Æn. IV. 511, and Eurip. Med. 397.

33. *Tisiphonen.* One of the furies; the other two are *Alecto* and *Megæra.*

Ib. *Serpentes atque videres.* By *Hyperbaton*, for *serpentes videres atque.* Regarding *videres*, compare note, Sat. I. 5. 76.

Ib. *Serpentes.* The usual attendants on the furies, as *canes* on Hecate.—Comp. Virg. Æn. VI. 257, 572; VII. 346, 450.

34. *Lunamque rubentem.* Either simply "the bright moon," or "the moon blushing" at the sight.

35. *Post magna latere sepulchra,* "Cum in Esquiliis non sepelirentur beatiores, sepulchra in altum exstructa intelligi nequeunt: intelligo igitur sepulchra recentiora, quorum tumuli majores ceteris esse solent."—D. There is no necessity for this; although it was chiefly the *misera plebs* that were buried in Esquiliæ, yet there were some *beatiores* likewise, whose sepulchres were there.—Comp. Cic. Phil. IX. 7. *Utique locum* sepulchro in campo Esquilino *C. Pansa consul, seu quo alio in loco videbitur,* &c.

36. *Alterna.* For *alternatim.*

37. *Umbræ.* The *manes*, mentioned l. 28.

Ib. *Triste et acutum.* The mournful and shrill voice with which *umbræ* were supposed to speak, τετριγυῖαι.—Comp. Virg. Æn. VI. 492. Some refer *triste* to Sagana, *acutum* to the *umbræ.*

38. *Lupi barbam.* Supposed to be a preservative against a counter-charm

Ib. *Variæ,* "Speckled."

39. *Cereâ.* A dissyllable by synæresis, as *ostrea*, Sat. II. 2. 21, and *alveo.*—Virg. Æn. VII. 33.

40. *Largior.* On account of the melting of the waxen image.

41. *Furiarum.* Canidia and Sagana.

43. *Ficus,* i. e. I, an image made of the *truncus ficulnus.* The heat made the wood crack with a noise, which put the witches to flight.

44. *Dentes,* "False teeth;" *caliendrum,* "false hair."

Excidere, atque herbas, atque incantata lacertis
Vincula, cum magno risuque jocoque videres.

## SATIRA IX.

Ibam fortè Viâ sacrâ, sicut meus est mos,
Nescio quid meditans nugarum, et totus in illis:
Accurrit quidam, notus mihi nomine tantùm,
Arreptâque manu: "Quid agis, dulcissime, rerum?"
¶ "Suaviter, ut nunc est," inquam; "et cupio omnia, quæ vis."

45. *Incantata lacertis vincula.* Threads of different colours, called by Virgil, *Veneris vincula.* Comp. Eclog. VIII. 78. The sorceress used the *licia* to bind the images, in allusion to the object which she wished to attain. In Virg. Eclog. there are three *licia*, and a direction is given that, as they are tied, the words *Veneris vincula necto* are to be pronounced.

Satire IX.—Horace relates his sufferings from a forward fellow, who intruded on him whilst walking along the *via sacra.* *The common opinion is that this Satire is modelled upon one of the mimes of Sophron. The object of Horace, in its composition appears to be, to deter some individuals who affected learning and poetic inspiration from intruding upon his time and patience, hoping that by his intimacy they might become acquainted with Mæcenas, and share the benefits conferred by him on his favourite poets.—Volpius considers Propertius to be the garrulus here intended. It is certainly strange, that although both mentions with applause contemporary poets, neither of these writers mentions the other.

1. *Ibam forte,* "I happened to be walking." Although *forte* is generally translated "by chance," this seldom expresses its meaning. It is rather "as it happened." **Ibam.* Bentley reads *Ibam ut forte,* but the asyndeton is preferable.

Ib. *Viâ sacrâ.* This led from the southern gates of Rome to the *Capitol.* It was called *sacra,* either [because the priests with the sacrifices passed through it], or because it was there that the league was struck between Romulus and Tatius.

Ib. *Sicut meus est mos.* His custom was *quid nugarum medita:..* By *nugæ* he probably means *verses.*

2. *Totus in illis,* i. e. his attention was wholly occupied with these *nugæ.* *Thus Epist. I. 1. 11: *Omnis in hoc sum,* and Polyb. III. 94: πρὸς τὸ διαζιν. δυνόειν ὅλος καὶ πᾶς ἦν.

3. *Accurrit,* "Runs towards me."

4. *Quid agis, dulcissime, rerum,* i. e. (*quid rerum agis, dulcissime.*) Person (not. Eurip. Phœniss. 1730.) defends the construction *dulcissime rerum*; *(and correctly. Comp. Ovid. Met. VIII. 49; Herm. IV. 125; Qunct. I. 12. 6.) The phrase *quid agis* is a Græcism, τί πράττεις; We use a similar expression, "how do you do?" Comp. Ter. Hecyr. III. 2. 10.

5. *Suaviter.* A usual form of reply, like our "very well."

Cùm assectaretur: "Num quid vis?" occupo. ¶ At ille:
"Nôris nos," inquit; "docti sumus." ¶ Hìc ego; "Pluris
Hoc," inquam, "mihi eris." Miserè discedere quærens,
Ire modò ociùs, interdum consistere, in aurem
Dicere nescio quid puero: cùm sudor ad imos
Manarat talos. "O te, Bolane, cerebri
Felicem!" aiebam tacitus, cùm quidlibet ille
Garriret; vicos, urbem laudaret. Ut illi
Nil respondebam: ¶ "Miserè cupis," inquit, "abire,
"Jamdudum video: sed nil agis: usque tenebo;

Ib. *Ut nunc est.* As affairs are at present, i. e. considering the times.

Ib. *Cupio omnia, quæ vis.* This was a complimentary form of taking leave. Horace even already guessed the character of the intruder, and wished to get rid of him as quickly as he could.

6. *Num quid vis?* Another polite expression on parting, equivalent to our "is there anything I can do for you?" Comp. Ter. Adelph. III. 3. 78, and Hecyr. II. 2. 30.

Ib. *Occupo,* "I anticipate him" by asking. Horace was afraid lest he should enter on any subject of conversation that might detain him, so before he could say anything, our poet anticipates him with the question *num quid vis?*

7. *Noris nos.* Horace asked *num quid vis?* He replies *velim* ut *nos noris.* *Orellius explains thus "you must be acquainted with me, for I am a scholar too," of the class you associate with.

8. *Hoc.* For ob *hoc,* as we have met it before.

Ib. *Misere.* For *valde,* "very much." *Misere quærens* expresses "the painful anxiety" of Horace to escape from him.

9. *Ire,* i. e. *ire* cœpi.

10. *Puero.* The servant, who accompanied him.

11. *O te, Bolane.* Bolanus was a very irritable person.—Schol. Horace then pronounces him *cerebri felicem;* for were he but in this fellow's company, he would break out into a storm of passion that would drive him away. It appears more humorous to suppose him a heavy, stupid person, so apathetic, that not even this fellow would annoy him.—F. Similarly Demea in Terent. Adelph. v. 5. exclaims,

——— fortunatus, qui istoc animo sies;
Ego sentio.

* *Bolanus* was a surname of the *Vettii* derived from *Bola,* a town of the *Æqui.*—*Celebri felicem.* Thus μακαρίζω σε τῆς παῤῥησίας, and Virg. Geor. I. 277: *felices operum dies.*

15. *Sed nil agis,* "But you effect nothing" by this wish to part from me. Comp. Ter. Adelph. v. 8. 12.

Prosequar. Hinc, quò nunc iter est tibi?" ¶ Nil opus est te
Circumagi: quendam volo visere non tibi notum;
Trans Tiberim longè cubat is prope Cæsaris hortos.
¶ "Nil habeo, quod agam, et non sum piger; usque sequar te."
¶ Demitto auriculas, ut iniquæ mentis asellus,
Cùm gravius dorso subiit onus. Incipit ille:
"Si bene me novi, non Viscum pluris amicum
"Non Varium, facies: nam quis me scribere plures,
"Aut citiùs possit versus? quis membra movere
Mollius? invideat quod et Hermogenes, ego canto.
¶ Interpellandi locus hic erat: "Est tibi mater,
"Cognati, quîs te salvo est opus?" ¶ "Haud mihi quisquam;

*Usque tenebo*, i. e. *usque tenebo* te. *Usque* is used in the sense "ever," "always."

16. *Prosequar*, "I'll follow," "attend on you." Thus Cicer. Cat. II. 1: *egredientem verbis* prosecuti sumus, and Virg. Æn. VI. 476, &c. *We would prefer to read *persequar*, as indicative of the perseverance and rudeness of this person. Join in construction *persequar hinc*.

Ib. *Nil opus est te circumagi*, "There is no necessity for your being brought such a round."

17. *Visere, videre*, "to see;" *visere*, "to go to see."

18. *Cubat is*. *Cubare* means "to lie," "to be in bed," Hence "to be sick." Comp. Sat. II. 3. 289. Epist. II. 2. 68.

Ib. *Prope Cæsaris hortos*. Those gardens, that Cæsar left in his will to the people. Suet. Jul. 83. *They were situated on the *janiculum*. It would take a full hour to walk from the *sacra via* to the *janiculum*

21. *Cum gravius dorso subiit onus*. The order is *cum subiit dorso gravius onus*, i. e. *gravius onus* are in the accusative, not the nominative case. The *it* in *subiit* is made long by the *ictus*, which, we have said before, in Dactylics is always on the first syllable of each foot.

22. *Viscum*. There were two brothers of this name, intimate with Horace. They were senators, sons of Vibius Viscus, a knight. Comp. Sat. I. 10. 83.

Ib. *Pluris*. *Pluris facies*, "value more."

23. *Varium*. Of him before;—Sat. V. 40

24. *Membra movere*, i. e. [in dancing.] Some refer it to gesticulation in speaking.

25. *Invideat quod*. *Quod* refers to *ego canto*, i. e. "my singing is what even Hermogenes," &c.

26. *Interpellandi locus hic erat*. The occasion meant here arose from all the excellencies which the fellow possessed. For these of course rendered him the more valuable to his relations, and he should therefore be more careful of his health.

"Omnes composui." ¶ "Felices! Nunc ego resto.
"Confice; namque instat fatum mihi triste, Sabella
"Quod puero cecinit, divinâ motâ anus urnâ: 30
"*Hunc neque dira venena, nec hosticus auferet ensis,*
"*Nec laterum dolor, aut tussis, nec tarda podagra;*
"*Garrulus hunc quando consumet cunque; loquaces,*
"*Si sapiat, vitet, simul atque adoleverit ætas.*"
Ventum erat ad Vestæ, quartâ jam parte diei 35

28. *Composui*, "I have buried." This use of *componere* is derived from "placing the ashes together," says Facciolati *in verb.* I am inclined to think that it is from "laying out the corpse" previous to burial, which then is said to be *compositum*. Thus Pers. Sat. III. 104: *Compostus lecto*. The Greeks thus use περιστέλλειν. Perhaps the reason that the fellow says *omnes composui*, is to affect Horace with some compassion for his destitute condition. *Nay rather it indicates the rough and unfeeling temper of the individual, who thus jestingly speaks of the death of his relatives. Baxter interprets, ridiculously enough, "gratificari volt Horatio tanquam futuro hæredi."

Ib. *Felices! Nunc ego resto.* We can hardly suppose that these words to l. 35, were addressed to the intruder. They rather appear to be, what we call in dramatic language, "spoken aside."

Ib. *Resto.* Comp. Pers. Sat. III. 97.

29. *Sabella.* The Sabines were famous for their skill in divination.

30. *Divina mota anus urna.* It was a custom to put slips (*sortes*) expressing future fortune into an urn, and then either to draw or shake them out for any one who wished to know his future circumstances. The *urn* is called *divina*, as if gifted with the property of foretelling future events. **Motâ anus.* The long syllable is elided, and coalesces with the short one, as in Sat. I. 1. 101: *Quid mi igitur.* Sat. II. 3. 16: *ponendum æquo animo.* Bentley reads *mota divina anus urna*, considering *divina anus* to mean "an old fortune-teller," but *divina urna* is more poetical.

31. This and the next three lines were written on the *sors*, which was shaken out for Horace, or this was the interpretation that the old woman gave of what was shaken out of the urn, as some suppose that it was only unconnected letters and words that were put into the urn, and thus the office of the diviner was to put these together in such a manner, as to form an answer. **Hosticus.* A word taken from ancient formularies, as *hosticum canere, hosticus ager*, &c.

32. *Tarda podagra. Podagra* is said to be *tarda* (says the Scholiast), *quia tardos facit.*

33. *Quando.* Separated by Tmesis from *cunque.*

35. *Ventum erat ad Vestæ*, i. e. *ventum erat ad Vestæ* ædem. This ellipsis is very frequent. *Thus in Greek εἰς Ἀπόλλωνος. The temple of *Vesta* was at the *Forum*, between the Capotoline hill, and the Palatine

Ib. *Quarta jam parte diei Præterita.* The fourth part of a day is three hours, and as the day commenced with six o'clock, it was now after nine. We learn from Mart 4, 8. that this was the hour for opening the courts of law. *Obiter* we may remark that this early walk was contrary to Horace's habits, as described, Sat. VI. 122.

Præteritâ; et casu tum respondere vadato
Debebat; quod ni fecisset, perdere litem.
¶ "Si me amas," inquit, "paulùm hic ades."
¶ "Interea, si
"Aut valeo stare, aut novi civilia jura;
"Et propero, quò scis." ¶ "Dubius sum, quid
faciam," inquit; 40
"Tene relinquam, an rem." ¶ "Me sodes."
¶ "Non faciam," ille;
Et præcedere cœpit. Ego (ut contendere durum est
Cum victore) sequor. ¶ "Mæcenas, quomodò tecum?"
Hinc repetit; "paucorum hominem, et mentis benè sanæ;"

36. *Casu.* Either ["by chance,"] or *casu vadato*, for *in causâ vadatâ.*

Ib. *Vadato.* [The intruder was obliged to appear in court, as he had given bail for his appearance there at this hour; i. e. the trans. is "to answer to a person to whom he had given bail"], or *vadato* means a person, whom he obliged to give bail. **Vadatus*, means, "one who admits to bail," and therefore "the accuser," or "plaintiff." Thus Liv. III. 19: *Tot vadibus acusator vadatus est reum.* Plaut. Curc. I. 3. 5: *ubi tu es, qui me convadatus es Veneris vadimoniis?* Bentley, for *vadato* reads *vadatus.*

37. *Perdere litem.* i. e. debebat *perdere litem.* **Lis* here denotes the "amount of his bail," which generally equalled that of the object in dispute.

38. *Si me amas.* The *me* is made short before a vowel, as is usual in Greek. Comp. Virg. Eclog. VIII. 108. Æn. VI. 507.

39. *Aut valeo stare.* ["Able to stand;" i. e. have strength enough to stand during the trial], or *stare* is used as a law term, as he has *respondere, adesse, rem relinquere. Respondere* means to appear before a judge on a summons; *adesse*, to attend on the person who appeared, and support his cause; *stare ante Prætoris tribunal*, or *advocati partes sustinere;* and *relinquere causam*, to suffer himself to be nonsuited for not appearing.

40. *Et propero, quò scis.* Comp. l. 17.

41. *Rem,* "The suit." Hence the person against whom an action is brought is called *reus.* *Comp. Varr. L. L. VII. 93: "In actionibus videmus dici: *Quam rem sive mi Litem dicere oportet.*"

Ib. *Me,* scil. *me* relinqui.

43. *Cum victore.* He calls him *victor* in allusion to *præcedere cœpit.*

Ib. *Mæcenas, quomodò tecum,* i. e. *quomodò* est (or, versatur), *Mæcenas tecum?*

44. *Hinc repetit,* "With this subject he resumes conversation."

Ib. *Paucorum hominum,* &c. The intruder, as he does not receive an answer from Horace, continues advancing to the point which he particularly wished to press, scil. his own introduction to Mæcenas. Compare Append.

Ib. *Paucorum hominum.* Either [of few friends], i. e. choice in the selec-

"Nemo dexteriùs fortunâ est usus; haberes
"Magnum adjutorem, posset qui ferre secundas,
"Hunc hominem velles si tradere: dispeream, ni
"Summôsses omnes." ¶ "Non isto vivimus illic,
"Quo tu rere, modo. Domus hâc nec purior ulla est,
"Nec magis his aliena malis: nil mî officit," inquam,
"Ditior hic aut est qui doctior; est locus uni—
"Cuique suus. ¶ "Magnum narras, vix credibile."
¶ "Atqui
"Sic habet." ¶ "Accendis, quare cupiam magis illi
"Proximus esse." ¶ "Velis tantummodò; quæ tua virtus,

tion of his friends, admitting but few to his friendship; or, one of the few, i. e. the opposite to *unus multorum*, l. 71. Compare Terent. Eun. III. 1. 19: Perpaucorum hominum 'st.

Ib. *Benè sanæ.* Comp. Sat. I. 3. 61.

45. *Nemo dexteriùs.* The *garrulus* deduces a compliment to Horace from the description of Mæcenas's character, for as he is *paucorum hominum et mentis benè sanæ*, it was the more arduous to obtain that intimacy, which Horace had acquired. Yet even this is spoiled by his ascribing the origin of our poet's familiarity with his patron to *fortuna*. Comp. Sat. I. 6. 52.

46. *Posset qui ferre secundas.* This expression is drawn from dramatic phraseology. The performers were said *ferre primas, secundas,* or *tertias partes.* Those who enacted the inferior parts, were expected to adapt their performance to the leading actor, so as to give the greater effect to his acting. Comp. Cicer. in Q. Cæcil. 15. *The chief office of the δευτεραγωνίστης was to draw out the feelings and expressions of the πρωταγωνίστης, here the *garrulus* professes that he will draw out, and assist the ideas of the poet.

47. *Hunc hominem.* Pointing to himself. **Summosses*, "Quasi præcessisset: *si tradidisses*, ipso autem tempore actionis celeritas facilitasque significatur." ORELL.

48. *Vivimus.* For *vivimus*, Bentley prefers *vivitur*.

49. *Quo tu rere*, i. e. *quo tu rere* nos vivere.

50. *His—malis.* From such jealousies of the interest of each other.

51. **Uni—cuique*, an instance of the careless flow of Horace's Hexameters, not so bold, however, as the following verse of Lucretius:

Verum et mercaturæ omnes et quæsticuli insti—
Tuti sumus.

52. *Atqui*, "And yet," i. e. although *vix credibile, sic habet*, scil. *sic* res *se habet*, or domus *se habet*, οὕτως ἔχει.

54. *Velis tantummodò.* This is said ironically; "only wish it," or "determine on it." The subjunctive mood is often used in the sense of the imperative.

" Expugnabis. Et est, qui vinci possit; eoque
" Difficiles aditus primos habet." ¶ Haud mihi deero:
" Muneribus servos corrumpam; non, hodie si
" Exclusus fuero, desistam: tempora quæram;
" Occurram in triviis, deducam. Nil sine magno
" Vita labore dedit mortalibus." ¶ Hæc dum agit, ecce,
Fuscus Aristius occurrit, mihi carus, et illum
Qui pulcrè nôsset, Consistimus: " Unde venis? et
" Quò tendis?" rogat, et respondet. Vellere cœpi
Et prensare manu lentissima brachia; nutans,

Ib. *Quæ tua virtus*, "Such is your merit." Perhaps the ellipsis is, ea est *virtus quæ* est *tua*. But vid. Perizon. Sanctii Minerv. II. 9.

55. *Expugnabis. Oppugnare*, "to attack;" *expugnare*, "succeed in the "attack."

Ib. *Et est, qui vinci possit. Et est* talis, *qui vinci possit.*

Ib. *Eòque Difficiles aditus primos habet.* He continues the metaphor from *expugnabis.* Mæcenas, aware of the facility with which he yields, cautiously watches all approaches to intimacy; as a town, that may easily be taken should the enemy advance to its gates, generally protects itself by rendering the the avenues leading to it impassible.

57. *Hodie si exclusus fuero*, i. e. if on waiting on Mæcenas, I should be refused admittance at his door. Thus Cicer. Cat. I. 4: Exclusi *eos, quos tu manè ad me salutatum miseras.*

58. *Tempora quæram. Tempora*, "the best times" for seeing or meeting him. Thus Virg. IV. 423:

Sola viri molles aditus et *tempora* noras.

And Sall. Bell. Jugurth. XXXV. *postremò loca atque* tempora *cuncta explorat.*

59. *Deducam. Deducere* is the term applied to clients, when attending their patrons to the forum. **Nil sine magno, πάντα τὰ καλὰ χαλεπά.* Soph. Electr. 905: Πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ.

61. *Fuscus Aristius.* A grammarian, poet, and orator, intimate with Horace. *To him is dedicated Od. I. 22, as also Epp. I. 12.

63. *Rogat, et respondet.* The meaning is rather obscure from the conciseness of the expression.—Aristius "asks" Horace *unde venis? et quò tendis?* and "answers" the same questions asked him by Horace. Doëring considers these as the questions of the *garrulus*, who *nondum dato responso, ipse respondet.* *"Eleganter mixtum inter se et confusum sermonem interrogandi respondendique expressit. Solita erat formula. Sat. II. 4. 1: *Unde et quo Catius?*" Orell.

64. *Lentissima*, i. e. yielding as if insensible to the touch **Prensare*, Orellius reads *pressare*, "Postquam *volsa* erant brachia, *prensari* jam vix poterant, sed *pressari*: nisi statues ὕστερον πρότερον."

Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare; meum jecur urere bilis. 66
¶ "Certò, nescio quid secreto velle loqui te
"Aiebas mecum." ¶ "Memini bene, sed meliore
"Tempore dicam: hodie tricessima sabbata; vin' tu
"Curtis Judæis oppedere?" ¶ "Nulla mihi," in quam, 70
"Religio est." ¶ "At mî: sum paulo infirmior; unus
"Multorum; ignosces; aliàs loquar." ¶ Hunccine solem
Tam nigrum surrêxe mihi! Fugit improbus, ac me
Sub cultro linquit. Casu venit obvius illi 74

Ib. *Nutans.* Commentators appear to refer this to *oculos*, explaining it with the scholiast; "Est autem nutare, aliquid oculis nutantibus velle demonstrare. *Nutans oculos*, however, is not an usual construction; it is rather *nutans oculis*. For this reason, independently of any other, it seems preferable to suppose [*capite* understood after *nutans* here.]

65. *Malè salsus*, "Maliciously humorous." Trans. "with malicious humour."

66. *Dissimulare*, i. e. "pretended not to understand me."

Ib. *Jecur.* The liver was said to be the seat of anger. Comp. Od. I. 13. 4: *meum Fervens difficili bile tumet jecur.*

69. *Tricesima.* The reason of using this term has perplexed commentators. The Jews began their year the first of September, and celebrated their Paschal festival the fifteenth of April, thirty weeks from the beginning of the year, whence Horace calls it *tricessima sabbata*.—L. T. Dac. S. F.

[The thirtieth day of the lunar month, which was observed by the Jews as a religious festival.—Scal. Seld. G. D.]

*Σάββατα is used to denote our sabbath day by Math. c. 22. 1; Marc. 1. 26. Ræder asserts that the *tricessima sabbata* concurs with the fifteenth of the month *Tisri*, or October, on which month was held the *feast of tabernacles.*

Ib. *Vin' tu*, for *visne tu.*

70. *Curtis*, "Circumcised."

Ib. *Oppedere*, "Offend."

71. *Religio*, "Religious scruple."

Ib. *At mî*, i. e. *at mihi* est religio. Aristius affects to regard the Jewish customs with veneration.

Ib. *Unus multorum*, i. e. one of the multitude, who are weak enough to be influenced by religious scruples. *Unus multorum* is the same as *unus inter multos*, but very different from *unus e multis*. Comp. Epist. I. 5. 60; *and Lucian Somm. 9: τῶν ἐκ τοῦ πολλοῦ δήμων εἷς

72. *Hunccine solem*, &c. An exclamation of passion, similar to

Mene incepto desistere victam?—Virg. Æn. I. 37.

With the Delp. edit. we may supply, *Meruine;* i. e. *meruine hunc solem*, &c.

73. *Surrexe.* By syncope, for *surrexisse.* *For other instances, see Sat. I. 5. 79; II. 3. 169; II. 7. 68.

Adversarius, et: "Quo tu, turpissime?" magnâ
Inclamat voce, et, "Licet antestari?" Ego vero
Oppono auriculam. Rapit in jus; clamor utrinque;
Undique concursus. Sic me servavit Apollo.

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## SATIRA X.

Nempe imcomposito dixi pede currere versus
Lucilî: quis tam Lucilî fautor inepte est,

74. *Sub cultro.* As a victim about to be sacrificed.

75. *Adversarius.* In the suit, mentioned, l. 37.

Ib. *Quo tu,* scil. *quo tu* tendis?

76. *For *exclamat,* Bentley prefers *inclamat,* i. e. increpat hominem.

Ib. *Licet antestari?* These words are addressed to Horace, asking if he will be a witness of the proceeding. When a person who was bound to attend at a court, did not appear, his *adversarius,* when he met him, if there were any one present who would consent to become a witness, might bring him before the court. But if he did not receive the answer *licet,* on asking *licet antestari,* his laying hands on him rendered him liable to a prosecution. Hence the *adversarius* here, before he *rapit in jus,* asks Horace if he will allow him to make him a witness of the arrest.

77. *Oppono auriculam.* On making a person a witness in such a case, it was usual to touch the lower part of the ear, saying at the same time, "remember that you are witness in this case." The origin of this custom is supposed to be from the lower part of the ear being considered the seat of the memory. Vid. Delph. in loc. Horace presents his ear to the *adversarius* to touch, as he was willing to become a witness of the arrest.

78. *Sic me servavit Apollo.* Horace ascribes his rescue from the intruder to Apollo, as the patron of poets. Perhaps he alludes to the statue of that god, which was in the forum, where the courts were held, and as it was a law proceeding that saved him from the *garrulus,* he ascribes his preservation to the god, that from his vicinity to the courts was called *juris peritus.* Juven. I. 113. *Orellius considers reference to be made to Apollo, ἀλεξικάκος, or ἀποτροπαῖος, and that the passage is founded on Il. υ. 443: τὸν δ' ἐξήρπαξεν Ἀπόλλω.

Satira X.—Horace defends the opinion of Lucilius, which he had expressed in the 4th Satire, and enters into an examination of his merits and demerits.

1. The Satire opens with a bold confession, as if drawn forth in the heat of argument, that he did express such opinions of Lucilius. The abruptness of the commencement with *nempe,* shows the warmth with which he enters on the reassertion of his sentiments in defiance of Demetrius, Hermogenes, and the others, who defended Lucilius. We have a parallel in the opening of Pers. Sat. V.

Before this line some editions give eight introductory verses.—Most of the editors of Horace have rejected them, but Doëring has with much ingenuity

Ut non noc fateatur? At idem, quòd sale multo
Urbem defricuit, chartâ laudatur eâdem.
Nec tamen hoc tribuens, dederim quoque cetera; nam sic
Et Laberî mimos, ut pulchra poëmata, mirer.
Ergo non satis est, risu diducere rictum
Auditoris; et est quædam tamen hìc quoque virtus:
Est brevitate opus, ut currat sententia: neu se
Impediat verbis lassas onerantibus aures,
Et sermone opus est modò tristi, sæpe jocoso,
Defendente vicem modò rhetoris, atque poëtæ,

attempted to vindicate their authenticity. It would be incompatible with my object at present to enter into the examination of the validity of Doëring's arguments; indeed, it would by unnecessary, as they have already been sufficiently disproved by Eichstædt de Horat. Sat. I. 10. exordio. Jen. 1822. I subjoin the verses in dispute:

> Lucili, quam sis mendosus, teste Catone
> Defensore tuo, pervincam, qui male factos
> Emendare parat versus. Hôc lenius ille,
> Quo melior vir adest, longe subtilior illo,
> Qui multum puer et loris et funibus udis
> Exhortatus, ut esset, opem qui ferre poetis.
> Antiquis posset contra fastidia nostra,
> Grammaticorum equitum doctissimus. Ut redeam illuc,
> *Nempe incomposito*, &c.

Ib. *Dixi.* Comp. Sat. I. 4. 8.

2. *Lucilî.* Comp. Sat. I. 4. 6.

3. **Fateatur. Fatemur* coacte, *confitemur* sponte.—*Sch*

Ib. *Idem*, scil. *Lucilius.*

Ib. *Sale multo—defricuit*, i. e. satirized with much humour.

4. *Chartâ laudatur eâdem*, scil. Sat. 4. Comp. ll. 7, 8.

5—6. Although he admits that Lucilius *sale multo defricuit urbem*, yet he does not by this admission concede to him the other qualities, requisite for a satirist. For if this be the criterion of excellence, Laberius' *mimi* must be considered *pulchra poëmata.*

6. *Laberî.* A Roman knight, the author of *mimi.*

Ib. *Mimos.* There were two species of *mimi;* one, in which speaking and acting were joined; the other resembling our pantomimes, consisting of action only. The latter is said to have been introduced by Augustus.

7. *Risu diducere rictum Auditoris.* To make the audience laugh with their mouths open.

Ib. *Et est quædam*, &c. i. e. and yet even this power of exciting laughter has some merit, but *non satis est,—est brevitate opus*, &c.

9—14. He describes what are the requisites in satirical compositions, in order that he may thence show the deficiency of Lucilius

9. *Neu se impediat*, scil. *neu* sententia *se impediat.*

12. *Defendente vicem*, "Supporting the part."

Interdum urbani parcentis viribus atque
Extenuantis eas consultò. Ridiculum acri
Fortiùs et meliùs magnas plorumque secat res
Illi, scripta quibus comœdia prisca viris est,
Hoc stabant, hoc sunt imitandi, quos neque pulcher
Hermogenes unquam legit, neque simius iste,
Nil præter Calvum et doctus cantare Catullum.
¶ At Magnum fecit, quod verbis Græca Latinis
Miscuit. ¶ O seri studiorum! quine putetis
Difficile et mirum, Rhodio quod Pitholeonti

13. *Urbani.* *Urbanus* (from *urbs*), means a person of refined feeling and manner. *Rusticus*, as opposite to this, is an uncivilized, rude person. *Urbanus*, here, means a person of refined humour, delicate wit.

Ib. *Parcentis viribus*, i. e. not displaying his humour on every occasion, but managing it so that his pleasantries may be introduced at seasonable periods with point and effect.

14. *Ridiculum acri.* This is mentioned as the reason that the Satirist must sometimes enact the *urbanus*. He confirms the truth of this by the practice of the old comedians.

15. *Fortius*, "More effectually."

16. *Illi, scripta quibus*, &c, i. e. *Illi* viri, *quibus*. Comp. Sat. I. 1. 1. and I. 4. 2.

Ib. *Comœdia prisca.* Comp. Sat. I. 4. 2.

17. *Hoc stabant*, i. e. "persevered in this," or "obtained character by this," as a play is said *stare*, if it has been received with applause. Comp. Epist. II. 1. 176. and Ter. Phorm. Prol. 9, &c. *Hoc* refers to the preceeding sentiment *Ridiculum acri*, i. e. the old writers of comedy preferred *ridiculum acri*, and *hoc stabant*.

Ib. *Quos neque*, i. e. authors that Hermogenes and Demetrius have never read, or they would never defend Lucilius.

Ib. *Pulcher.* Ironically applied to Hermogenes, of whom vid. Sat. I. 2. 3.

18. *Neque simius iste.* The Schol. Cruq. says that this was M. Demetrius, a musician and performer, called *simius*, on account of his personal deformity. Perhaps the term *simius* was applied to him on account of his ever imitating Hermogenes;—(D.) or rather Calvus and Catullus.—Z. *Iste*, denotes contempt.

19. *Calvum et—Catullum.* *C. Licinius Calvus* and *Valerius Catullus*, were authors of amatory poems. Horace objects to nothing else being studied but their compositions, or slyly accuses Hermogenes and Demetrius of stealing from their works.

20. *At magnum fecit*, scil. *at magnum fecit* Lucilius: Horace supposes the defenders of Lucilius to advance in his favour, that *verbis Græca Latinis Miscuit*.

21. *O seri studiorum!* Such persons are called ὀψιμάθεις in Greek, i. e. those, whose progress in learning is slow, or those, who have entered on a course of study, late in life.

Ib. *Quine putetis.* This is the same as *vosne putetis.* The ellipsis is, estisne ii (or *in tantum futui*), *qui putetis*, &c.

Contigit? ¶ At sermo linguâ concinnus utrâque
Suavior, ut Chio nota si commixta Falerni est.
¶ Cùm versus facias; te ipsum percontor, an et cùm
Dura tibi peragenda rei sit causa Petillî, 26
Scilicet oblitus patriæque patrisque, (Latinè
Cùm Pedius causas exsudet Publicola, atque

22. *Difficile et mirum*, i. e. id esse *difficile et mirum*

Ib. *Rhodio*. Born at Rhodes.

Ib. *Pitholeonti*. A writer of miserable epigrams in which he mixed Greek and Latin. *Sch.* A form for *Pitholaus*, who wrote some satirical verses on Julius Cæsar. *Bentl.* Cruquius discovers a Greek etymology for *Pitholeon*, and would persuade us that *Demetrius* was the real name.

23. *Contigit*. *Contigit* facere.

Ib. *At*. An objection, as we have already seen, is introduced by this particle.

Ib. *At sermo*. This is urged by the defenders of Lucilius.

Ib. *Linguâ utrâque*. Greek and Latin.

24. *Chio*, scil. vino. Chios, an island in the Ægean Sea, was celebrated amongst the ancients for its vintage. As its wine was peculiarly mild, it mixed well with the Falernian, which was of an opposite quality.

Ib. *Nota*. Used for "cask," as they placed a *nota* on the *cadus*, telling the age of the wine.

Ib. *Falerni*. A Campanian wine.

25—39. "You say that *sermo linguâ concinnus utrâque suavior est*; I ask you, if you were addressing a court in behalf of Petillius, whether you would then prefer to mix the languages, as you would when you were composing verses."

25. *Cùm versus facias*, i. e. the *sermo* is *suavior*, you say, but then even you must limit this to the composition of verses, for *te ipsum percontor, an et*, &c. If we read,

Cùm versus facias, te ipsum percontor, an et cùm,

we may suppose an anastrophe of *an*, and the meaning is, "I ask you, whether it is only in writing verses, or likewise when the difficult case of Petillius, &c. *malis intermiscere*," &c. Thus *Schol. Cruq. Doëring, Jahn*, &c.

Ib. *Te ipsum*, i. e. even you who say *sermo linguâ concinnus utrâque suavior est*.

Ib. *Et*, "Also," "likewise."

26. *Dura*. Because it was difficult to set up any defence.

Ib. *Rei*. Comp. Sat. I. 9. 41.

Ib. *Petillî*. Comp. Sat. I. 4. 93.

27. *Oblitus patriæque patrisque*. Forgetting that Italy was your native country and an Italian your father. *Bentley for *oblitus* reads *oblitos*, and for *Latine* purposes *Latini* (remarking that *Latine exsudare*, is a very strange phrase), with this meaning: "you approve of Greek words being mixed with Latin terms, at least in versification. I ask you will you approve of it in pleading? When Pedius and Messala are pleading would you prefer that they forgetful of their country and their Latin ancestors should intermix," &c.?

28. *Latiné cùm Pedius*, &c., i. e. although the most distinguished of our

Corvinus,) patriis intermiscere petita
Verba foris malis, Canusini more bilinguis? 30
Atqui, ego cùm Græcos facerem, natus mare citra,
Versiculos, vetuit tali me voce Quirinus,
Post mediam noctem visus, cùm somnia vera;
"In silvam non ligna feras insanius, ac si
"Magnas Græcorum malis implere catervas." 35
Turgidus Alpinus jugulat dum Memnona, dumque

advocates labour to defend their clients in the Latin language. Others read *Latini* agreeing with *patris*.

Ib. *Pedius—Publicola*. He and Messala Corvinus were distinguished orators. *Pedius* is supposed to be the son of that Pedius who was Augustus' colleague in the consulate 711, A.U.C.

30. *Verba foris*, i. e. *verba foris petita*.

Ib. *Canusini*. The inhabitants of Canusium, a town in Apulia, mentioned Sat. I. 5. Their original language was Greek, but from the number of Italian settlers, their language became a mixture of Greek and Latin.

31. Horace, that he may answer the assertion, *sermo linguâ concinnus utrâque suavior, cùm versus facias*, introduces a vision, in which Romulus appeared to him, to forbid the writing of Greek verses.

Ib. *Græcos*. scil. *Græcos versiculos*.

Ib. *Natus mare citra*, i. e. an Italian; not a Grecian, who is *natus trans mare*, scil. *Adriaticum*.

32. *Quirinus*. Romulus after death was worshipped under this name. The probable derivations are either *quiris*, "a spear," which he bore in his hand, or *Cures*, a city of the Sabines, whence the people were called *Quirites*.

33. *Cùm somnia vera*. *It was an opinion of the ancients that dreams after midnight were true. Comp. Mosch. II. 2:

Νυκτὸς ὅτε τρίτατον λαχος ἵσταται, ἐγγύθι δ' ἠὼς.
Εὖτε καὶ ἀτρεκέων οἰμαίνεται ἔθνος ὀνείρων.

34. *In silvam non ligna*. Similarly our proverb, "To carry coals to Newcastle."

35. *Catervas*. *Caterva* was not properly a Roman term, but was used in other nations to signify what *legio* did with them. It is sometimes "a battalion of infantry," as opposed to *turma*, "a troop of horse." Here it means merely "the host" of Grecian authors.

36—49. The defenders of Lucilius had probably asserted, that Horace's design in writing Satires was to put down Lucilius by the superiority of his style. Our poet here gives the reasons for his adopting that species of composition. It is an amusement of his leisure hours, which he surely had as good a right to select (Comp. Juven. Sat. I.), as *Alpinus* had *jugulare Memnona*, &c. Besides comedy was already preoccupied by Fundanius, Tragedy by Pollio, Epic poetry by Varius, and Pastorals by Virgil. Horace then, desirous, *ut quid et ipse loquatur*, had nothing else left but satire, in which he had succeded better than Varro Atacinus, although still inferior to Lucilius.

36. *Alpinus*. *Aulus Cornelius Alpinus*.—Sch. T. B. *Bentley considers

Defingit Rheni luteum caput, hæc ego ludo,
Quæ nec in æde sonent certantia, judice Tarpâ;
Nec redeant iterum atque iterum spectanda theatris.
Argutâ meretrice potes, Davoque Chremeta
Eludente senem, comis garrire libellos,
Unus vivorum, Fundani; Pollio regum
Facta canit, pede ter percusso; forte epos acer,

*Alpinus* as an epithet of *Furius Bibaculus*, of Cremona, derived from the celebrated verse, ridiculed by Horace, Sat. II. 5:

Jupiter hibernas canâ nive conspuit Alpes.

Weichert in *Comment. de Turgido Alpino*. Grim. 1822, agrees in referring it to *Bibaculus*.

Ib. *Jugulat*. As we say, "murders," of a person who does a thing badly.

Ib. *Memnona*. Memnon, the son of Tithonus and Aurora, assisted Priam at the siege of Troy. He was killed in single combat by Achilles. *Alpinus* wrote an epic poem on that subject.

37. *Defingit*, "Represents," "describes." It contains likewise the idea of the description being fanciful. What if we should read *affingit*, or *appingit Rheno?* **Diffingere* is to spoil a thing already made. *Defingere*, to spoil in the description. *Defigere* is a word peculiar to magic ceremonies.—*Bent*.

Ib. *Rheni*. The name of this river in the Celtic language signifies "pure."

Ib. *Luteum caput*. Either in a description of the "river god," he represents him with a *luteum caput*, or simply "the source of the river" is described by him as *luteum*.

38. *In æde*. In the temple of Apollo and the Muses, as it is generally understood, or in any temple where there was a censorship of literary compositions; as the temple of Apollo, that was dedicated by Augustus, was not then built. Comp. Sat. I. 4. 21.

Ib. *Judice Tarpâ*. *Spurius Metius Tarpa*, was one of the five judges, before whom compositions were read to decide on their merit, and whether they were worthy of being presented at the theatres

Ib. *Davoque Chremeta*. In allusion to the characters in Terence's Andrian.

41. *Eludente*. A term of the gladiatorial art, meaning "escaping a blow by slipping aside." Hence "deceiving."

Ib. *Garrire libellos*. i. e. compositions, into which characters are introduced *garrientes*. **Comis* is the old accusative of *comes*, i. e. hilares atque lepidos. *Libelli* without an epithet would refer to indictments, briefs, or petitions, not to *farces*. ORELL.

42. *Fundani*. Of him again—Sat. II. 1

Ib. *Pollio*. C. Asinius Pollio, a celebrated Tragic poet, of whom Carm. II. 1. 8. Virg. Eclog. VIII. 10.

Ib. *Regum facta*. Not in Epic poetry, but in Tragedy.

43. *Pede ter percusso*. The time was marked by the beat of the foot, or of the thumb. A pair of feet (i. e. a metre) was marked by each beat; of course when there were three beats, there were six feet. The metre of tragedy was Iambic Trimeter Acatalectic. *Percussio*, is the same as *ictus*, or κρούσις

Ib. *Forte epos*. The order is, *acer Varius, ut nemo, ducit forte epos*.

Ib. *Forte*, "The bold;" "elevated."

Ut nemo, Varius ducit; molle atque facetum
Virgilio annuerunt gaudentes rure Camœnæ.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Hærentem capiti multâ cum laude coronam.
At dixi, fluere hunc lutulentum, sæpe ferentem
Plura quidem tollenda relinquendis. Age, quæso,
Tu nihil in magno doctus reprèndis Homero?
Nil comis Tragici mutat Lucilius Accî?
Non ridet versus Ennî gravitate minores,

44. *Varius.* Of him before, Sat. I. V. 40.

Ib. *Ducit.* Perhaps we should read *dicit*. *Ducet* appears too harsh. *It is a metaphor derived from weaving; thus Epp. II. 1. 225: *tenui* DEDUCTA *poemata filo*. Ovid. Trist. I. 11. 18: *tamen ipse tremente carmina* DUCEBAM *qualiacunque manu*.

Ib. *Molle atque facetum*, "Softness and elegance." *Comp. Quinct. VI. 3. 20: "*Facetum* quoque non tantum circa *ridicula* opinor consistere. Neque enim diceret Horatius facetum carminis genus natura concessum esse Virgilio. Decoris hanc magis et exculta cujusdam elegantiæ appellationem puto."

45. *Virgilio.* Of him before—Sat. I. 5. 40. It is evident that the Æneid had not then appeared, otherwise the palm for Epic poetry had not been conferred on Varius.

Ib. *Annuerunt.* In scansion a trisyllable, as if *annwerunt*.

Ib. *Camœnæ.* The Muses so, called either, from *Cantu amœno*, or *Carmine*.

46. *Hoc erat*, scil. *Satiricum genus scribendi*.

Ib. *Varrone.* Varro was a native of Gallia Narbonensis, where is the river *Atax* (now *l'Aude*), whence he is called *Atacinus*. He translated the Argonautics of Apollonius Rhodius into Latin verse. His attempts at Satire, it appears, were unsuccessful.

48. *Inventore*, i. e. *Lucilius*. He is said to be "inventor," although Ennius before him wrote satires. Comp. introductory remarks on Satire.

50. *At dixi.* Sat. I. 4. 11.

51. *Age, quæso.* The connexion is, "Don't censure me for finding faults in Lucilius, for have you never had to blame anything in Homer."

52. *Reprĕndis.* For *reprehendis*, by Syncope.

53. *Comis.* As he is in your judgement.

Ib. *Mutat*, i. e. vult mutare.

Ib. *Accî.* L. Accius, a celebrated tragic poet. He lived about 200 B.C.

54. *Versus Ennî.* Ennius, a poet born at Rudii, in Calabria, highly esteemed by the Romans. His writings had such an effect on the literature of his country, that he may, with some justice, be styled the father of Latin poetry.

Ib. *Gravitate minores*, i. e. too light and trifling. *Gravitate*, "dignity." Some verses of Ennius, deficient in this quality, are quoted thus:

O Tite tute Tati tibi tanta tyranne tulisti
Damna—.
Telo transfigit corpus, saxo *cære* comminuit *brum*.

Cum de se loquitur, non ut majore reprênsis? 55
Quid vetat et nosmet Lucilî scripta legentes,
Quærere, num illius, num rerum dura negârit
Versiculos natura magis factos et euntes
Mollius, ac si quis, pedibus quid claudere senis,
(Hoc tantum) contentus, amet scripsisse ducentos
Ante cibum versus, totidem cœnatus? Etrusci 61

55. *Cùm de se loquitur.* "Cùm Lucilius de se loquitur, ac si potior esset iis, quos reprehendit?"—*D.* Not so in my judgement. Horace says that it is possible to censure, and yet not affect to be superior to those censured. He confesses that he finds faults in Lucilius, yet acknowledges himself to be *minor*, which is just what Lucilius did. He censured Accius and Ennius, at the same time that he does not speak of himself as superior to them. *And thus Madvig. (opus. 106), and Orell.

Ib. *Reprênsis*, i. e. Accius and Ennius.

56. *Et nosmet*, i. e. as well as you or Lucilius.

57. *Illius natura*, i. e. a deficiency in the natural abilities of Lucilius. He probably means a want of ear (as we say), which prevented his discovering the inelegance of his lines.

Ib. *Rerum.* The subjects on which he wrote.

58. *Versiculos factos.* *Thus πεποιημένα in Greek; Longin § 8: πεποιημένην λέξιν καὶ τροπικήν. See also Cic. de Orat. III. 48: *Oratio polita et facta quodammodo.*

59. *Mollìus, ac si*, i. e. *mollìus, quàm si.* Horace means, that his verses were no smoother than those, which one might write in a hurry, whose ambition it was to write two hundred verses *ante cibum*, &c. Thus *Suavius ac si pater*, &c.

Ib. *Pedibus quid claudere senis*, &c., i. e. a person, whose only opinion of a verse was, that it was something formed of six feet.

Ib. *Quid.* For *aliquid*, "something." *Bentley includes (*hoc tantum*) in a parenthesis, which Orellius rejects, and gives the following construction, "Si quis hoc tantum contentus, ut claudat quid hexametris, nulla ratione habita cæsurarum et ipsius soni, amet scripsisse."

61. *Etrusci.* A difficulty has been raised here whether *Cassius Etruscus* and *Cassius Parmensis* be the same person. Torrentius (says Baxter) proves that they are not. But his arguments are of little weight. The most important objection which he raises is, that Horace, Epist. I. 4. 3., speaks of him rather in terms of praise, whereas the notice which he takes of him here is unfavourable. This, however, I agree with Spohn (as quoted by Jahn) in considering a mistaken view of the meaning, for Horace in that passage jestingly asks his friend Tibullus, whether he is attempting to surpass Cassius in the magnitude of his works. The jest is preserved by the word *opuscula*. Cassius was put to death at Athens by the order of Augustus, about the very time at which this satire was written. Hence Horace introduces the report about his writings supplying the materials for burning his body. Parma was properly Boïi, but originally a town of the Etrusci. Comp. Liv. XXXIX. 55. and v. 33. Hence *Etruscus* is applied to *Cassius*, who was born

Quale fuit Cassî rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Ambustum propriis. Fuerit Lucilius, inquam
Comis et urbanus; fuerit limatior idem
Quàm rudis et Græcis intacti carminis auctor,

at Parma. *"Quidquid dicit Comm. Cruq. Parma, Boiorum punium oppidum deinde colonia Romana in Gallia Cispadana, ad Etruriam neutiquam referr poterat." Orell. See note, l. 50, Ep. 1. 1.

62. *Cassi.* The last of the conspirators against Julius Cæsar.

63. *Capsis quem fama est.* The funeral piles, on which dead bodies were burned were made of wood. Cassius had written so much, that Horace sportively gives it as a rumour, that his books formed his funeral pile.

64. **Ambustum.* The usual word is *combustum.* As *ambustus* properly means only "partially burned," perhaps Horace uses it to qualify the hyperbole of his assertion about Cassius' writings.

Ib. *Propriis,* "His own."

64—71. Although I grant that Lucilius had many good qualities, yet I am sure, that were he now living, he would find much that required improvement.

Ib. *Fuerit.* This is frequently used in concessions; as we make use of the words "may have been," when granting a point.

65. *Limatior,* "More polished," lit. "filed." from *lima,* "a file."

66. *Rudis.* In the genitive case, *rudis carminis.*—Stat. Sylv. II. 7. 75:

Cedet Musa rudis ferocis Enni.

Ib. *Græcis intacti carminis auctor.* This has been referred to *Ennius,* who is said first to have attempted satire, a species of composition that was altogether unknown to the Greeks. The passage may likewise be interpreted in this way, "Lucilius, I grant, may have been more polished than we could expect a writer to have been, who was the introducer of a species of composition, in its nature *rudis,* and in which he had no Grecian models to direct his taste." But this does not agree well with the next line. It is better to refer it to *Ennius.* Horace grants, that Lucilius may have been more polished than he was. Doëring agrees in referring to *Ennius,* but thinks that Horace meant by *Græcis intacti carminis,* the "Annals of Rome," which he wrote; i. e. that the *carmen intactum Græcis,* is "an historical poem." It has been objected to our view, that in this piece (3. 48.) Lucilius is styled the *inventor* of satire, how then could Ennius be styled *auctor?* but this is of no weight, for Ennius gave the first rudiments and model of this style of composition, hence he is properly styled *auctor,* but Lucilius polished and improved it so much that he may well be called its *inventor.* *Ennius mingled various species of metre and various subjects in each piece, and satirised rudely the daily actions of life. Lucilius attacked individual vices, by name, and confined each piece to one metre and a single subject. Other interpretations have been proposed:

1. "Fuerit Lucilius limatior quam rudis (nominat. pro *rudior:*] et intacti, id est, a se inventi carminis auctor etiam Græcis (quippe qui illum, si velint, imitari iam possint)." Acron.

2. "Demus Lucilium fuisse limatiorem, quam auctorem satiræ Græcis in-

Quàmque poëtarum seniorum turba; sed ille,
Si foret hoc nostrum fato delatus in ævum,
Detereret sibi multa; recideret omne, quod ultra
Perfectum traheretur; et in versu faciendo
Sæpe caput scaberet, vivos et roderet ungues.
Sæpe stilum vertas, iterum quæ digna legi sint

tactæ esse videmus," quod idem fere valet ac si dicat, "demus Lucilium fuisse limatiorem, quam ipse sit:" atque ita nomen *rudis* in patrio casu accipio et cum voce *carminis* conjungo. LAMBINUS.

3. "Fuerit Lucilius limatior quam pro eo, quod auctor fuit rudis et Græcis intacti carminis." HEINDORF.

4. "Do limatiorem esse Lucilium, quam facile sit aliquis auctor carminis rudis et Græcis intacti." BOTHE. Verum nihil inconcinnius dici poterat quam hoc: "Fuerit limatior quam ὁ δεῖνα, unus aliquis, quem nominare non possum, quem ne novi quidem ego, quamque Livius Andronicus, Nævius, Pacuvius ceteraque vetustiorum poëtarum turba." OBBAR.

5. "Concedam Lucilium esse limatiorem Ennio, sed Ennius, si nostra ætate viveret; non, ut Lucilius, multa, quæ tollenda essent, relinqueret, sed detereret atque recideret, nec, sicut Lucilius, brevi temporis spatio multos versus temere effunderet, sed summam curam et diligentiam in expoliendis versibus poneret." DOERING. Sed quonam, quæso, instinctu divino pro certo scire poterat Horatius, Ennium, si Octaviani tempore vixisset, correcturum fuisse sua vitia, Lucilium non item? Præterea Horatius, certe non loquitur de Ennii Annalibus, ut volt idem Interpres: *Græcis* enim *intactum genus* hoc dici non poterat, cum illi haberent Choerilos et Rhianos suos. Atque omnino in hoc plerique interpretes errasse videntur, quod vv. *et Græcis intacti* pro nescio qua laude habuerunt, cum insit potius reprehensio: "tam rudis est satiræ Ennianæ forma, ut hoc genus a Græcis nunquam neque excogitari nec tractari potuerit." ORELL.

67. *Sed ille. Sed — Ennius*, as what follows is altogether opposite to the character of Lucilius.—D. [*Ille* is intended for Lucilius.] The connexion is this: "granting that Lucilius has all the good qualities mentioned ll. 65, 66, yet were he alive at present he would be dissatisfied with parts in his writings, and instead of composing with the haste he formerly did, he would take great pains in constructing his verses."

69. *Detereret*, "He would polish down."

71. *Vivos—ungues*, i. e. *ungues* usque ad vivum.

72—92. Lucilius' example suggests a warning to writers to revise their works carefully, and study to deserve the approbation of those few who are capable of discerning literary merit. If, however, they prefer seeking popular applause, Horace is content with the approbation of Plotius and Varius, Mæcenas, &c., whilst he despises the opinions of Pantilius, Demetrius, Fannius, and Hermogenes.

72. *Sæpe stilum vertas.* The *stilus* was an instrument, with which the ancients wrote on tables (*tabulæ*), covered with a thin layer of wax. It was pointed at one end, and flat at the other; the former for writing with, the latter for obliterating what did not satisfy the writer. Horace's precept, then,

Scripturus: neque, te ut miretur turba, labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis?
Non ego: nam "satis est equitem mihi plaudere," ut audax,
Contemptis aliis, explosa Arbuscula dixit.
Men' moveat, cimex Pantilius? aut cruciet, quòd
Vellicet absentem Demetrius? aut quòd ineptus
Fannius Hermogenis lædat conviva Tigellî?
Plotius et Varius, Mæcenàs Virgiliusque,
Valgius, et probet hæc Octavius optimus, atque
Fuscus; et hæc utinam Viscorum laudet uterque!

is, that if you intend to write what is worth a second reading, you must often obliterate what you have written, and endeavour to find something better to substitute; i. e. you must frequently revise your writings.

Ib. *Iterum.* Some join this with *scripturus,* in the sense, "on repeating the attempt, being likely to write something worth reading."

75. *Dictari.* By the master of the pupils. *Comp. Pers. I. 29:

Ten' cirratorum autem *dictata* fuisse
Pro nihilo pendas!

76. *Non ego,* i. e. *non ego* malim mea carmina dictari, &c.

Ib. *Equitem.* For *equites,* generally.

77. *Contemptis aliis.* Despising the hisses of the mob, Arbuscula said that she was contented with having the applause of the *equites.*

Ib. *Arbuscula.* A celebrated female comedian of that time. *Conf. Cic. ad Attic. IV. 15: *Quæris nunc de Arbuscula: valde placuit.*

78. The construction is intricate here. Doëring explains it: "Mene moveat aut cruciet aut lædat, quòd ineptus Fannius, conviva Hermogenis Tigellî, me absentem vellicet?" I prefer, "Mene moveat *quòd* cimex Pantilius vellicet absentem? aut *mene* cruciet quòd Demetrius vellicet absentem! Aut mene cruciet (or moveat) quòd ineptus Fannius, &c.?"

Ib. *Men' moveat,* i. e. *Mene moveat* hoc, quòd *cimex Pantilius,* &c.? Supply the ellipsis in the cases of *cruciet* and *lædat* with *hoc.* Comp. Pers. Sat. I. 85.

Ib. *Pantilius.* Of him we know nothing more than what may be deduced from this passage. *The name appears to be a real Roman one. Some fancy him to be the same as *Tillius Cimber;* others propose a false etymology, *ὁ πᾶν τίλλων,* or *ὁ πάντ' ἴλλων.*

79. *Demetrius.* Of him before, l. 18.

80. *Fannius Hermogenis.* Of the former, Sat. I. 4. 21; of the latter, Sat. I. 2. 3.

81. *Plotius et Varius.* Comp. Sat. I. V. 40.

82. *Valgius.* A poet, to whom Horace addressed Carm. II. 9.

Ib. *Octavius.* Not *Octavianus,* i. e. Augustus, but probably the historian mentioned in Virg. Catalect. 14.

83. *Fuscus.* Comp. I. 9. 61.

Ambitione relegatâ, te dicere possum,
Pollio, te, Messala, tuo cum fratre: simulque
Vos, Bibule et Servi: simul his te, candide Furni:
Complures alios, doctos ego quos et amicos
Prudens prætereo: quibus hæc, sint qualiacunque,
Arridere velim, doliturus, si placeant spe
Deteriùs nostrâ. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.

83. *Viscorum.* Comp. I. 9. 22.

84. *Ambitione relegatâ.* Two meanings have been given to *ambitio* in this passage—ostentation and flattery. The meaning of the first is—that in mentioning the names of Pollio and the following, Horace is not influenced by any vain-glorious desire of making a display of the rank and station of his friends. He mentions them merely as persons of such literary taste and information, that their approval would be a criterion of the merit of his writings. This interpretation was given by Marcilius, and is adopted by Doëring, &c. Dacier objects that this is not sufficiently respectful to Mæcenas, who has already been mentioned without particular notice. He, therefore, interprets "flattery." Sanadon, dissatisfied with both, ascribes to *ambitio* the meaning; "caballing, urging our interests, by low, dishonest methods."

The translation of the words, in my judgment, should be; "having dismissed all reference to rank and station," and the meaning is, the selection and arrangement of the names which have been already mentioned, sufficiently show that I have dismissed all reference to rank or station, but even though I have left this out of the consideration, still I am able to mention you Pollio, &c

Ib. *Possum.* For you are ennobled not merely by rank, but likewise by literary taste and attainments.

85. *Pollio.* Of him, line 42.

Ib. *Messala. Corvinus,* l. 29

Ib. *Fratre. Publicola.*

86. *Bibule et Servi.* Bibulus was of the Calpurnian family, Servius of the Sulpician. From their being mentioned here, we may conclude that they were distinguished for literary taste as well as nobility.

Ib. *Simul his.* At the same time with these.

Ib. *Furni.* An historian.

87. *Complures alios,* scil. [dicere possum,] or the construction may be *complures alios, quos doctos et amicos possum dicere, prudens prætereo.* *"Inter hos Horatio amicos desideramus Tibullum et Propertium: hic nunquam ejus familiaris fuisse videtur; illum A.U.C. 723, nondum noverat." ORELL.

88. *Prudens.* For prudential reasons; or [purposely, designedly.]

91. *Discipularum.* The females to whom they recited; or the pupils who were learning from them, for perhaps, Demetrius and Tigellius had schools in which they instructed females.

Ib. *Plorare.* In allusion either to the tone of the voice, with which they sung their amatory verses, or to the subject of their songs—*plorabile si quid.* But I prefer that explanation of *jubeo plorare,* which refers it to the Greek phrase *κέλομαι οἰμώζειν* meaning—I wish "misfortune."

I, puer atque meo citus hæc subscribe libello.

Ib. *Cathedras.* Peculiarly used by females. Thus Mart. III. 63: *Inter* fæmineas *totâ qui luce* cathedras.

92. *Puer.* His amanuensis, who wrote as he dictated.

Ib. *Hæc.* Either [the words *Demetri teque Tigelli* to *cathedras,*] or *this satire,* i. e. these remarks on Lucilius.

Ib. *Subscribe.* This is derived from the custom *subscribendi* in a letter, some good wish for the person to whom it was addressed, instead of merely giving *vale.* Horace desires his slave to give, as the *subscriptio* to this satire, his malediction to Demetrius and Tigellius.

Ib. *Libello.* As *libellus* means a document containing an accusation, some persons consider this line as a command of Horace, ordering his slave to add what he has said in this satire to his previous charges in the fourth against Lucilius. Others refer it to *this book of Satires.* Thus Bentley in *Præfat.* I understand by it; *this Satire.* *And thus Orellius, comparing Persius, I. 120: "*vidi, vidi ipse,* LIBELLE;" de una illa satira. Comp. Doëring's remarks *ad loc.* and Sat. I. 4. 70. Baxter illustrates the phrase *subscribere libello* by reference to a passage in Lamprid. *Commod.* 13: In subscribendo *tardus ac negligens, ita ut* libellis *una forma multis* subscriberet; *in epistolis, autem plurimis* vale *tantum scriberet*

# Q. HORATII FLACCI

# SATIRARUM.

## LIB II.

### SATIRA I.—Horatius.

Sunt quibus in Satirâ videor nimis acer, et ultra
Legem tendere opus: sine nervis altera, quidquid
Composui, pars esse putat, similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, præscribe. Treb. Quiescas. Hor. Ne faciam inquis,
Omnino versus? Treb. Aio. Hor. Peream malè si non

Satira I.—Horace consults Trebatius, a distinguished lawyer, about the expediency of writing more satires. **Caius Trebatius Testa* (*qui in jure civili familiam ducebat*, Cic. Fam. 75), a close friend of Cicero, was Tribune of the people, A. U. C. 707. Supposing this Satire to be written A. U. C. 726, he was now about 60 years old.

1—5. Horace informs Trebatius of his case. Some condemn his satires as overleaping the bounds of legitimate raillery; others express a contrary opinion, that they are spiritless.

1. *Sunt*, "There are persons," i. e. *sunt homines*.

Ib. *Acer*, "Severe." *MSS. and editions fluctuate between *videor* and *videar*; the former is defended by Sat. I. 4. 24

Ib. *Ultra legem*. The law *de malis carminibus*, mentioned l. 82.—*Rutgs.* [Beyond proper bounds.] Comp. Epist. ad Pison. 135.

2. *Tendere*, "To strain," "stretch." *Ultra legem tendere opus*, "to carry raillery too far." *The other reading *intendere*, is approved of by Bentley who remarks, that *tendere* is never used in this sense. **Tendere* is a metaphor from the strained strings of the lyre, or a bow. Thus Od. I. 1. 34: *tendere barbiton*.

Ib. *Sine nervis*, i. e. "without spirit." *Delumbe* of Pers. Sat. I.

4. *Deduci*. As the thread is drawn out in spinning wool. Comp. Epist. II. 1. 225, and Juven. Sat. VII. 54 and 224.

4. *Trebati*. The same, to whom Cicero writes in Epist. ad Famil. VII.

5. *Quiescas*. i. e. præscribo, *ut quiescas*. *The reader will remark the short and pithy answers of the lawyer.

Ib. *Ne faciam, inquis*, &c. Horace asks if he means by *quiescas*, that he should not write at all.

Optimum erat: verum nequeo dormire. TREB. Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut, si tantus amor scribendi te rapit, aude
Cæsaris invicti res dicere, multa laborum
Præmia laturus. HOR. Cupidum, pater optime, vires
Deficiunt: neque enim quivis horrentia pilis
Agmina, nec fractâ pereuntes cuspide Gallos,

7. *Erat.* An enallage for *esset*, as before.

Ib. *Verùm nequeo dormire.* Horace sportively says, that although convinced that it would be best not to write at all, yet he must amuse himself in this way at night, as he cannot sleep. **Dormire.* Metaphorically, "to rest," *εὕδειν*.

Ib. *Ter.* *Ter* is mentioned as a number held in religious observance. Thus we have Epist. I. 1. 37: Ter *purè lecto Juvencius* connects it with *uncti*; *Torrentius* with *transnanto*. *The joke in *ter transnanto* is that by so doing the poet would find himself on the wrong side after all. **Irriguum.* Thus in Greek, *πίγγειν πνεύμονας οἴνῳ, βεβρεγμένος οἴνῳ.*

Ib. *Uncti.* After the exercises in the *campus*, for which they were *uncti*, it was customary to swim in the Tiber; or perhaps, they were *uncti* as a preparation for swimming, *ut poris oleo clausis contrà frigus aquæ munirentur.* Comp. Carm. III. 12. 6.

8. *Transnanto.* Trebatius, with professional dignity, gives his opinion in the imperative. The advice of Trebatius, however ill it may accord with legal gravity, is in perfect consistence with his habits of life, for from Cic. Epist. VII. 10 and 22, it appears, that he was himself not averse to either the *Tiberis* or *merum*. *This bathing was early in the day, the *balneum* was taken in the afternoon.

9. *Sub noctem*, "About night;" "a little before nightfall." Thus again Sat. II. 7. 83.

10. **Rapit.* Bentley, thinking that *rapit* is too violent for the sober lawyer, reads *capit*.

11. *Cæsaris.* Octavianus. Horace in the Satires, Epodes, and first book of the Odes, calls him Cæsar, as he did not obtain the name Augustus until A.U.C. 727, at the proposal of Munatius Plaucus.

12. *Pater.* A term of respect on account of his seniority.

Ib. *Vires deficiunt.* Comp. Carm. I. 6 and II. 12.

13. *Quivis*, "Every one."

Ib. *Horrentia.* Comp. Virg. Georg. II. 142, X. 178, &c. &c. Thus Milt. *Par. Lost.*

——— Bristled with upright
Beams innumerable of rigid spears.

Ib. *Pilis.* *Pilum* was a javelin carried by the Roman soldiers, five feet and a half in length.

14. *Fractâ.* There is an allusion to the invention of Marius in the war against the Cimbri. The head of the spear was fastened on in such a way, that when

Aut labentis equo describit vulnera Parthi.
TREB. Attamen et justum poteras et scribere fortem
Scipiadam ut sapiens Lucilius. HOR. Haud mihi deero,
Cum res ipsa feret. Nisi dextro tempore, Flacci

it struck, the shaft either hung down, or was broken off. If it struck the shield, the weight bent it down, or, if it entered the body, it was difficult to extract the steel without having the assistance of the shaft in pulling it out. The most probable reason of this invention is, that as the head broke off, the spear could not be thrown back by the enemy with effect.—Sch. *Delph.* The reference is rather to the force with which the weapon was thrown, than to its peculiar construction.—*T.*

Interpret simply the head of the spear, broken off from the shaft, so that it could not be extracted; and comp. Pers. Sat. V. 4:

*Vulnera* seu *Parthi* ducentis ab inguine ferrum.

*The spear-head originally was fastened to the shaft by two pins of iron, Marius caused one of these pins to be formed of wood which easily broke by the force of the blow.

Ib. *Gallos.* Trebatius had attended Julius Cæsar in the Gallic wars. Perhaps he wrote a poem on this subject, to which Horace refers here. *There is an allusion to a rebellion of the Gauls in Acquitain, which was suppressed by Messala, a governor sent for that purpose by Augustus.—Dac. A.U.C. 724.

15. *Labentis equo.* The Parthians were celebrated for charging with their cavalry.

Ib. *Parthi.* The Parthians are mentioned, to please Augustus, as their name recalled the glorious recovery of Crasus' standards. Comp. Epist. II. 1. 256.

16. Trebatius suggests, that although Horace's powers may be inferior to the task of telling the achievements of Augustus, he is, however, competent to write on his character, as Lucilius did on Scipio's.

Ib. *Et justum—et fortem.*

Justum ac tenacem propositi virum.—CARM. III. 3. 1.

Ib. *Fortem,* "Firm, possessed of that strength of mind," that enables him to despise the seductions of vice. *Since the adjective is here in opposition to warlike powers, it must denote this. Thus Epp. I. 7. 46: *Strenuus et fortis—Philippus.*

17. *Scipiadam.* According to the Greek form, for *Scipioniadem,* as likewise in Virg. Æn. VI. 844. The *Scipio* alluded to is perhaps Scipio Africanus, the younger. *Lucilius vitam Scipionis privatam descripsit, Ennius vero bella.*—Sch.

Ib. *Sapiens.* Whilst this appears to be said in respect, it is really but ironical commendation. Lucilius was *sapiens* (discreet), because he did not undertake to write Scipio's *bella,* as it was a task much above his powers.

Ib. *Haud mihi deero.* Comp. Sat. I. 9. 56.

18. *Cùm res ipsa feret,* "When an opportunity presents itself." The *ipsa* has the force of the seasonable time coming without Horace's interference, *cùm Cæsar commodus ultrò Arcessit.*

Verba per attentam non ibunt Cæsaris aurem,
Cui malè si palpere, recalcitrat undique tutus.
Treb. Quantò rectius hoc, quàm tristi lædere versu
Pantolabum scurram, Nomentanumque nepotem,
Cum sibi quisque timet, quamquam est intactus, et odit.
Hor. Quid faciam? saltat Milonius, ut semel icto
Accessit fervor capiti, numerusque lucernis,

18. *Nisi dextro tempore Flacci,* &c., i. e. *verba Flacci, nisi dextro tempore dicta, non ibunt per attentam aurem Cæsaris,* "Flaccus will not recite his compositions to Cæsar, unless the time be favourable."—*L.* "Cæsar will not attend to the compositions of Flaccus, unless received at a favourable time."—*Sch.*

19. *Attentam,* "Attentive."—D. Flaccus' words will not meet with an "attentive hearing" from Cæsar, unless *dextro tempore,* i. e. they will not be spoken to "attentive" but "listless ears."

*Attentam,* "occupied" with affairs of much greater importance.—*Schol* Cæsar, "whose attention is engrossed" by the cares attendant on his elevated station, would never listen to the words of Flaccus, *nisi dextro tempore.*

*Attentam,* "delicate," "critical," "severe."—*C. T.*

20. *Malè,* "At a bad time."

Ib. *Palpere. Palpari* means "to soothe," "pat with the hand," as is done with horses. Hence metaphorically "court the favour of," "make approaches to."

Ib. *Recalcitrat.* The metaphor derived from the horse is continued. If you make your approaches (says Horace) to Cæsar at an unfavourable time, you but provoke him to keep you off. Until some better defence of this comparison be found than what Doëring and others have given, I must agree with Heindorff in considering it *duram et inhonestam.*

Ib. *Tutus.* Not "safe," but "protected;" guarded on all sides against the intrusions of flatterers.

21. *Hoc.* Nempe *Cæsaris invicti res dicere.*—D. Not so; but *Cæsarem justum et fortem scribere,* l. 16.

Ib. *Tristi.* By metonymy, from the effect *quia facit tristes,* as *tarda podagra.*

22. *Pantolabum scurram,* &c.—Comp. Sat. I. 8. 10.

23. *Intactus,* i. e. "he is not attacked." Comp. Epist. II. 1. 151.

Ib. *Odit.* Both their verses and their authors.

24—29. What am I to do? Every one has a particular inclination for something. Milonius likes dancing, Castor riding, Pollux pugilism, and I, as Lucilius, take pleasure in writing satires.

24. *Milonius.* A buffoon of that time.

Ib. *Ut semel,* "As soon as;" *rather, "at the instant that." "Eo ipso temporis momento, quo semel primum ebrius actus est." Orell. The other rendering is unusual.

Ib. *Icto,* i. e. affected by wine. *Comp. Archil. Frag. 38: οἴνῳ συγχεραυνωθεὶς φρένας. Ovid. Rem. Am. 146: *multo tempora quassa mero.*

Castor gaudet equis, ovo prognatus eodem
Pugnis; quot capitum vivunt, totidem studiorum
Millia. Me pedibus delectat claudere verba
Lucili ritu, nostrûm melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris: neque, si malè gesserat, unquam

25. *Numerusque lucernis*, i. e. *numerusque accessit lucernis*. As soon as he was so intoxicated that the number of the lamps appeared double what it really was. Comp. Juven. VI. 305.

26. *Castor*, &c., i. e. Even twin brothers differ in their choice of occupations. Castor and Pollux were the sons of Jupiter and Leda. In this amour Jupiter transformed himself into a swan. Leda brought forth two eggs. In one were Pollux and Helen, in the other Castor and Clytemnestra. Horace appears to follow the opinion, that Leda brought forth but one egg, whence Castor and Pollux sprung.

27. *Pugnis*. From *pugnus*. In pugilistic combats, the hands were covered with a kind of glove, loaded with iron, called *cæstus*. Pollux is celebrated for having conquered Amycus in a contest with these. Virg. Æn. V. 373.

Ib. *Quot capitum*, i. e. quot millia capitum. Ter. Phorm. II. 4. 14: *quot homines, tot sententiæ*.

28. *Pedibus—claudere verba*. An insinuation that Lucilius did nothing more than *pedibus—claudere verba*. Sat. I. 10. 59.

29. *Lucili*. Comp. Sat. I. 4. 6.

Ib. *Melioris*, "Superior in rank and fortune.—*Sch. G. D.* (Comp. note 75). Thus the connexion is, if he, who is superior to both of us, was not ashamed of writing satires, surely I should not, *libertini filius, Lucanus an Appulus, anceps*.—D.

Laus Lucilii ab æquitate, constantia et vitæ probitate.—*C.* i. e. he considers *melioris* as meaning "a better man, one, whose life was less reprehensible." Thus ll. 30—33, are intended to confirm the assertion that he was *melior*, for in the honesty of his heart, he committed his secrets to writing, and gave so faithful an account of whatever occurred to him, that his biography might be drawn from his own works. Horace sportively assigns this reason, as if such a detail should be ascribed to the consciousness of integrity, and not to heedless precipitation in writing, thus conceding a mock superiority to Lucilius.

*Melioris*, "a better poet."—*T. Juvent.* Comp. note I. 14. Thus Horace means, that in versification (*pedibus—claudere verba*), neither Trebatius nor himself could at all compete with Lucilius. In fact (ll. 30—33), Lucilius was so communicative and incessant a writer, that we find all the events of his life recorded with a minuteness and copiousness, that no one could perceive in our writings.

30. *Ille velut*, &c. i. e. He had the habit of trusting his secrets to books, just as if they were trustworthy friends.

Ib *Fidis*, "Faithful," "who would not disclose them" Comp. Epist. I. 5. 24.

31. *Neque si malè gesserat*. Whether he was prosperous or unfortunate, acted well or badly; wished congratulation or condolence; all his circumi-

Decurrens alio, neque si bene: quò fit, ut omnis
Votivâ pateat veluti descripta tabellâ
Vita senis. Sequor hunc, Lucanus an Appulus, anceps: 34

stances are told in his writings.—*C. T. D.* Whether his writings failed or succeeded still he wrote.—*Bentl.* *Bentley reads *cesserat*, i. e. *seu bene ei cesserat scribendo, seu male*, on account of the very unusual omission of *rem* with *gesserat*. *Si malè gesserat*, i. e. *si malè* (se, or quid) *gesserat*, as likewise, *si benè* (se, or quid) *gesserat*.

32. *Decurrens*, "Having recourse," as decurrere *ad preces*.—Carm. III. 29. 53. *Ad te consulendum* decucurri.—Plin. Epist. X. 97. Lucilius treated his books so much as *sodales fidi*, that to them alone he had recourse for congratulation, or condolence.

*Decurrens* is happily applied to Lucilius, whose characteristic was the speed with which he wrote.

Ib. *Quò fit*. In consequence of this, his writings delineate the life of their author as faithfully, as the painting, that is offered to the gods, represents the situation of him who offered it, i. e. his life is depicted in his writings, with the fidelity of a *votiva tabula*. The order is: *ut omnis vita senis patuit veluti descripta votivâ tabellâ*, or *patuit descripta veluti votivâ tabellâ*.

33. *Votivâ—tabellâ*. It was customary to consecrate to the gods, pictures of both prosperous and unfortunate occurrences. Thus a person who had been shipwrecked, offered a *tabella*, on which his misfortune was represented, and hung it up in the temple of the deity to whom it was presented *ex voto*:

——— Me *tabulâ* sacer
*Votivâ* paries indicat uvida
Suspendisse potenti.
Vestimenta maris Deo.—Carm. I. 5. 13.

34. *Senis*. Commentators have troubled themselves about this term being applied to Lucilius, as he died in his forty-sixth year. They refer it to "the times in which he lived," as if they were *veteres*. But *his turbis quid opus est?* Horace merely applies it to him, as a term that befits his garrulity, and yet has the appearance of respect. *Hieronymus at Ol. 269. 2, places the death of Lucilius in his 46th year, i. e. from 606—651; but since he was intimate with Africanus the younger, slain A. U. C. 625, and served as a knight with him in the Numantian war, 621, it is probable that Eusebius has made some mistake in his notation. "Verum tamen *seniores* vocantur a Latinis omnes qui annum XLV. supergressi sunt, ac præterea Lucilius quoque adnumerari poterat *seniorum turba poetarum*. Sat. I. 10. 67." Orell.

Ib. *Sequor hunc*. Having a man such as Lucilius, of high rank, for an example, I that am an *ignotus* follow in his steps.—*D.*

Taking advantage of the *dilogia* in *sequor*, Horace gives us a specimen of the Lucilian style, in the words from *Lucanus*, l. 34, to *violentia*, l. 39.—*S. F.* Similarly Pers. Sat. I. 71. ridicules those *non artifices rus saturum laudare*, by giving such a description as they would write, *ubi corbes, Et focus et porci et fumosa Pallila fœno*.

Ib. *Lucanus an Appulus, anceps*. Venusia, where our poet was born, was on the confines of Lucania and Apulia. Following the first interpretation of

Nam Venusinus arat finem sub utrumque colonus,
Missus ad hoc, pulsis (vetus est ut fama) Sabellis,
Quò ne per vacuum Romano incurreret hostis;
Sive quod Appula gens, seu quod Lucania bellum
Incuteret violenta. Sed hic stilus haud petet ultrò
Quenquam animantem; et me veluti custodiet ensis
Vaginâ tectus; quem cur destringere coner
Tutus ab infestis latronibus? O pater, et rex
Jupiter, ut pereat positum rubigine telum,

*sequor hunc*, we may explain these words thus: Horace pleasantly takes advantage of the place of his birth being a border town, that he may express the lowness of his birth, i. e. he says, *Lucanus an Appulus, anceps*, as if he could not tell even what was his native country, thus being worse than those

Quorum nemo queat patriam monstrare parentis.

Or he alludes to the inferiority of persons *Italici generis* to those born at Rome. He introduces this minuteness about the place of his birth, to ridicule the style of Lucilius.

35. *Finem sub utrumque.* Comp. the use of *sub* l. 9. *Finem utrumque*—the borders of both Lucania and Apulia.

Ib. *Colonis.* Venusia was a Roman colony.

36. *Ad hoc*, "For this purpose," "with this intention." *Ad hoc....quo ne*, "Ad hunc finem....*ut ne*; rarissimo usu, pro quo Heindorfius non affert nisi Digest. 21. 1. 17: *Si celandi causa, quo ne ad dominum reverteretur fugisset; fugitivum esse.*" ORELL

Ib. *Pulsis—Sabellis.* The Sabelli (i. e. the Samnites), were originally the possessors of Venusia. The Romans drove them out, and planted a colony there to overawe Lucania and Apulia.

37. *Quò ne.* For *ut ne.*—*Vacuum*, "Undefended position." When the Sabelli were driven out, the *ager Venusinus* was *vacuus*, and afforded no opposition to the encroachments of the Apulians or Lucanians. To prevent this the Romans sent a colony. **Romano*, supply *agro*, or take *Romano* for *Romanis*, as in Epod. VII. 6.

38. Horace gives a division of the *hostis*, either *Appula gens* or *Lucana violenta*, for in my judgment, *quod* is not the "casual conjunction." The construction is equivalent to, *bello, quod Appula gens aut violenta Lucania incuteret*, i. e. *hostis bello, sive quod* bellum *Appula gens incuteret, seu quod* bellum *violenta Lucania incuteret.* That the usual way of translating this passage is incorrect, might appear merely from considering that *sive* and *seu* do not mean "either" and "or," but "whether" and "or." Vid. Bentl. in loc.

39. *Hic stilus.* In which *sequor Lucilium.*

Ib. *Ultrò*, "Without provocation,"—"wantonly." **Animantem.* The masculine gender, as in Cic. Tim. 11: *animantes, quos vivos alatis.*

42. *O pater, et rex.* According to the Virgilian, *divûm pater atque hominum rex.*

43. *Ut*, "Would that." Utinam *ut.* Would that circumstances may be such that I shall have no reason for writing Satires.

Nec quisquam noceat cupido mihi pacis! at ille,
Qui me commôrit (melius non tangere, clamo,)
Flebit, et insignis totâ cantabitur urbe.
Cervius iratus leges minitatur et urnam;
Canidia, Albutî, quibus est inimica, venenum;
Grande malum Turius, si quid se judice certes.
Ut, quo quisque valet, suspectos terreat, utque

Ζεῦ πάτερ, ὡς Χαλύβων πᾶν ἀπόλοιτο γένος.—CALLIMACH. *Frag.*

Jupiter ut Chalybôn omne genus pereat. CATULL. *de com. Beren.*

Ib. *Positum*, "Laid aside," or "withdrawn from the scabbard." Comp. Virg. Æn. I. 291; VIII. 639; IX. 586; XI. 89.

Ib. *Telum.* Properly "a missile," here used for "a sword." l. 40. Thus Virg. Æn. IX. 747.

45. *Commôrit*, "Provoked," "incensed."

Ib. *Melius non tangere.* The language of a person, threatening. Thus Ter. Adel. II. 1. 26. *Ante ædes non fecisse erit melius hic convicium.*—G.

46. *Flebit*, i. e. shall lament his folly in provoking me.

Ib. *Et insignis totâ cantabitur urbe*, i. e. become notorious throughout the whole city by my writings. **Cantabitur, ὑμνῆσθαι.* Comp. Æsch. VI. *C. T.* 15.

47. He has threatened, that if any one provokes him, he will take vengeance on him in his writings. He shows now, that the principle which influences him is sanctioned by custom.

Ib. *Cervius.* A freedman of Ascanius, a false accuser; he prosecuted Cn. Calvinus, on the law *de Sicariis.*—Sch.

Ib. *Urnam*, i. e. the sentence of the judges. The *urna* was the Prætor's (Juven. Sat. XIII. 4.), into which, before trial he threw the names of the persons appointed to act as judges for the year (vide Sat. I. 4. 120) and thence drew out the names of those, who were to serve at that time. At the end of a trial, the Prætor collected the votes of the judges in the *urna*, and, on examining these, pronounced sentence according to the opinion of the majority. Comp. Virg. Æn. VI. 432.

48. *Canidia.* Comp. Sat. I. 8. 23. *Canidia*—minitatur, as next line *Turius*—minitatur.

Ib. *Albutî.* Albutius poisoned his wife.—*Sch* Canidia threatens to make use of poison as efficacious as that with which Albutius killed his wife.

Ib. *Quibus*, scil. iis, *quibus.*

49. *Grande malum*, i. e. the loss of your suit. *Malum* is used in threats, as we say "woe to you." Thus Liv. IV. 49. *Auditis, Quirites, sicut servis* malum minantem *militibus?*

Ib. *Turius.* C. Marsius Turius, was a most corrupt judge, whose decisions were purchased by bribes. Thus Bentley for *Fūrius*, the penult of which is long.

Ib. *Quid—certes.* For *certes de aliqua re.* Comp. Sat. II. 5. 27.

50—53. But what need of adducing more examples? I will prove at once the universality of the principle, and its origin from the dictates of nature.

*Dente lupus, cornu taurus petit:* whence else are they instructed to do so but from instinct, the voice of nature within them?

Imperet hoc Natura potens, sic collige mecum:
Dente lupus, cornu taurus petit: unde, nisi intus
Monstratum? Scævæ vivacem crede nepoti
Matrem; nil faciet sceleris pia dextera: (mirum

50. *Quo*, i. e. eo, *quo*.

Ib. *Suspectos*, i. e. those whom he suspects, fears.

51. *Hoc*, scil. *Ut, quo quisque valet suspectos terreat.*

Ib. *Sic.* In this way, scil. *dente lupus*, &c.

Ib. *Collige*, "Prove," "deduce," "infer." *Colligere* is συλλογίζειν. "to draw conclusions." Comp. Juven. Sat. XIII. 191. **Collige mecum=συλλογίζων μετ' ἐμοῦ.* The connexion is: *Continuo* sic collige.

Ib. *Mecum.* Lit. "with me." i. e. "attending to me," "following me," or "as I do." Comp. Terent. Phorm. V. 3. 19, mecum *in memoriam*, nor follow Bentley in reading *redii*.

52. *Dente lupus*, &c. It is from this that Horace, *colligit, ut, quo quisque valet*, &c.

Ib. *Cornu taurus petit.* Φύσις κέρατα ταύροις. Anacr. εἰς γυναικας. β'.

Ib. *Unde, nisi intus*, i. e. *unde, nisi intus, monstratum, est* sic petere.

Ib. *Intus*, "From within," "from instinct," from nature."

53. *Scævæ vivacem crede*, &c. Horace introduces Trebatius, in accordance with his profession, stating an exception to the universality of this principle. Scæva, says he, although vexed that his mother should live so long, yet will not raise his arm to injure her. Horace answers this by *mirum ut*, &c. to *cicuta*.—C.

Horace says, *Scævæ vivacem crede nepoti matrem;* Trebatius, affrighted at what was to follow, interrupts him with *nil faciet sceleris pia dextera*.—Dac.

Not so; Horace speaks throughout, as *ne longum faciam* warrants. The example of Scæva proves his point more fully, for it shows that even where there is a choice, those arms are selected *quibus quisque valet*. Scæva will not kill his mother *dexterâ*, but he will take her off by "poison."

Ib. *Scævæ*. A profligate, who poisoned his mother.

Ib. *Vivacem.*

Jam torquet juvenem longa et cervina senectus.—Juven. XIII. 249.

54. *Nil faciet sceleris*, i. e. nil sceleris faciet.

Ib. *Pia*, "Dutiful," "observant of filial affection," i. e. [with regard to *dextera*, Scæva will be *pius*.]

*Pia dextera* for *impia dextra* by *antiphrasis*, as the grammarians say.—*D.*

Ib. *Dextera.* The meaning is, but Scæva does not make use of the arma "given to him by nature," *dextera scilicet*.—D. If so, why not adopt Cruquius' view, mentioned l. 35? It appears to me, that Horace, says Scæva, will not make use of *dextera*, because that is not *in quo valet*, but rather *cicuta*. Just as Medea, after considering whether she would use the sword (Eurip. Med. 385) says,

κράτιστα τὴν εὐθεῖαν, ἢ πεφύκαμεν
σοφαὶ μάλιστα, φαρμακοις ἀυτοὺς ἑλεῖν.

According to Doëring's interpretation, the words are inconsistent with Horace's object, which should lead him to prove that Scæva would make use of the *arma* given by nature.

Ut neque calce lupus quemquam, neque dente petat bos)
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam: seu me tranquilla senectus
Exspectat, seu Mors atris circumvolat alis,
Dives, inops: Romæ, seu, Fors ita jusserit, exul;
Quisquis erit vitæ, scribam, color. TREB. O puer, ut sis
Vitalis, metuo; et, majorum ne quis amicus

Let us now trace the connexion from l. 40—56.

Horace's weapon is satire. This he will use against his enemies, just as every one, *quo valet, suspectos terret*, and according to the dictates of nature, which prompt her creatures to make use of the arms which she has given them, i. e. *ne longum faciam*, he will write.

Ib. *Mirum*, &c. Ironically said, for it is not *mirum ut neque calce lupus quemquam neque dente petat bos*, for *dente lupus, cornu taurus petit*. Horace means that Scæva's not polluting his right hand with the blood of his mother is no more wonderful than that a wolf does not attack a person *calce*, or an ox, *dente*. Bentley's conjecture *mirum si* is specious. Similarly we have Terent. Andr. IV. 4. 16; Mirum *vero, impudentur mulier si facit meretrix*.

55. *Petat*. I have given *petat* for *petit*. It appears in *Cod. Leid. Reg.* and *Reg. Soc.* Comp. Bent. *in Loc.*

56. *Tollet*. As Sat. I. 7. 34.

Ib. *Vitiato melle*, i. e. *melle vitiato* by the mixture of poison. What if we read?

Sed *male* tollet anum vitiato melle, cicutâ.

57. *Ne longum faciam*, i. e. *ne longum* sermonem *faciam*.

58. *Atris circumvolat alis*. *Assiduis circumvolat alis*. Stat. Theb. I. 51. *Death, like his brother Sleep, is furnished with wings. Eurip. Alc. 262: πτε-ρωτὸς Ἀιδας. Od. II. 17. 24: *volucrisque fati Tardavit alas*.

59. *Fors ita jusserit*. With the ellipsis of *si*, as *triverit*. Sat. I. 1. 45. *Some editors read *Luserit*, but "*Fortuna* dea, recte *ludere* dicitur (Od. III. 29. 50) non item *fors*."

60. *Vitæ — color*, i. e. the complexion of my circumstances. Similarly, Epist. I. 17. 22.

Ib. *O puer*. As Horace called him *pater*, l. 12.

Trebatius intimates that he thinks him too clever to live long, according to the common opinion, that children remarkable for ability seldom live to an advanced age. Similarly Davus, Sat. II. 7. 3, says, that although he is a good slave, yet he is not so surprisingly excellent, that his master should be concerned for his life.

Ib. *Ut*. Comp. note Sat. I. 3. 117, and 4. 31

61. *Vitalis*. Properly "giving or preserving life," "vital; used here for "long lived."

Ib. *Majorum ne quis amicus*. Either for *ne quis majorum amicorum*, or *ne quis amicus majorum*, i. e. either "lest some one amongst your noble friends," or "some one, the friend of the nobles."

Frigore te feriat. HOR. Quid? cum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus quâ quisque per ora
Cederet, introrsum turpis; num Lælius et, qui 65
Duxit ab oppressâ meritum Carthagine nomen,
Ingenio offensi? aut læso doluere Metello

62. *Frigore te feriat.* Lit. "should strike you with the cold of death," preserving the allusion from *vitalis*. Comp. Pers. Sat. I. 105. **Vide sis ne majorum tibi forte Limina frigescunt.* Trebatius means, if you continue writing satires, you may display ability indeed, but I have apprehensions, that this ability will put an end to your intimacy with Mæcenas, &c., who, offended by the licentiousness of your invectives, will withdraw from you the warmth of their patronage and friendship.

Ib. *Quid? cùm*, &c. Horace in reply asks if any such thing resulted to Lucilius.

Ib. *Est Lucilius ausus*, i. e. Lucilius ausus est.

63. *In hunc operis componere carmina morem*, i. e. to write satires

Ib. *Carmina*. Sometimes specifically applied to lyric poetry. Comp. Epist. II. 2. 59.

64. *Detrahere et pellem*. As we say "to take off the mask." Comp. note Sat. I. 6. 22.

Ib. *Per ora*, "In public view," as Sall. Bell. Jug. 31: *Incedunt* per ora.

65. *Cederet*. Used for *incederet*. Comp. Bentl. *in loc.*

Ib. *Introrsum turpis*. Comp. Epist. I. 16. 45.

Ib. *Lælius*. C. Lælius, of whom in Cic. *de Amicitiâ*. Comp. Ter. Adelph. Prol. 15. **Et*. Thus Bentley, for *aut*, which would require *offensus*.

Ib. *Qui*. P. Scipio Africanus, the younger, of whom similarly, Carm. IV. 8. 18:

> Ejus qui nomen ab Africa
> Lucratus rediit.

66. *Ab oppressâ—Carthagine*. Of the destruction of Carthage by Scipio, &c., every one knows.

Ib. *Nomen*, scil. Africanus. His full name was *Publius Cornelius Scipio Africanus Æmilianus*. *Publius* is the *prænomen*, *Cornelius*, the *nomen* (marking the *gens*), *Scipio*, the *cognomen* (telling the *familia*), whilst *Africanus* and *Æmilianus* are additional *cognomina* or *agnomina*. He was called *Æmilianus*, because he was the son of L. Æmilius Paulus. He came into the family of the Scipios by adoption.

67. *Offensi*, scil. *offensi sunt*, as afterwards 74, *soliti*, for *soliti* sunt.

Ib. *Læso*, i. e. *læso* in his satires.

Ib. *Doluere*. As Epist. II. 1. 150. Trans. "Were they displeased?"

Ib. *Metello*. Q. Cæcilius Metellus, surnamed Macedonicus, from his conquest over Macedonia. He was an enemy of Scipio's. **"Jam cum Metellus hic inimicus Scipionis fuit, facile aliquis miretur, cur non potius eo a Lucilio læso gaudere quam dolere ille et Lælius debuerit; verum sic explica: *Non propterea quod Lucilius liberrime invectus erat in Metellum, potentes vero timuerunt ne mutato affectu aliquando in ipsos idem auderet.*" ORELL.

Famosisque Lupo cooperto versibus? Atqui
Primores populi arripuit, populumque tributim,
Scilicet uni æquus virtuti, atque ejus amicis.
Quin ubi se a vulgo, et scenâ in secreta remôrant
Virtus Scipiadæ, et mitis sapientia Lælî;
Nugari cum illo, et discincti ludere, donec
Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucilî censum ingeniumque tamen me

68. *Lupo.* Comp. Pers. Sat. I. 129. L. Cornelius Lentulus Lupus, who was colleague of Q. Marcius Figulus.—T. H. D.

Ib. *Atqui,* "And yet" he did not confine his remarks to Metellus, or Lupus, but *primores arripuit,* &c.

69. *Arripuit,* "Seized, laid hold on," as a dog is said *arripere dentibus.*—B. Comp. Epist. ad Pison. 475. Or in the sense, *arripuit in jus accusando,* i. e. "arraigned."

Ib. *Tributim,* "Tribe by tribe." The number of tribes was originally three, afterwards it was thirty-five.

70. *Æquus.* In the sense "favouring," "indulgent."

Ib. *Ejus,* scil. *virtutis.*

71. *Quin.* "No but." Horace asked *Ingenio offensi? aut doluere?* He now answers this by showing, that so far were they from being offended, that they even *nugari cum illo, et discincti ludere soliti erant.*

Ib. *Scenâ.* As we use, "the stage," applying it to public life.

Ib. *In secreta.* Into the privacy of domestic retirement.

72. *Virtus Scipiadæ.* This, and *sapientia Lælî,* are a periphrasis for *fortis Scipio,* and *sapiens Lælius,* as the Homeric βίη Ἡρακλῆος. Similarly Juven. Sat. IV. 80:

Venit et Crispi jucunda senectus.

In the same satire, l. 105, we have a happy use of this figure in raillery.

73. *Discincti,* "Freely," "without restraint." Lit. "with their robes ungirt," *sine cinctu. Discincti,* not *discinctæ,* as agreeing with *Scipio,* and *Lælius,* not *virtus* and *sapientia.* Thus Homer Il. II. 686:

Ἐλθὼν γάρ ἑκάκωσε βίῃ Ἡρακληείῃ.

Ib. *Donec.* Either "whilst," i. e. during the time that, or [until]. We more usually find the indicative mood after it, when it means "whilst." Thus Carm. I. 9: Donec *virenti canities* abest. Carm. III. 9: Donec *gratus* eram *tibi.*

74. *Decoqueretur olus.* This is mentioned to show the plainness of their manner of life in private.

Ib. *Quidquid sum ego.* The connexion is not clear, as Horace supposes the idea which calls out, *Quidquid sum ego,* &c. It appears to be;—but you may say that there is a great difference between Lucilius and me. Horace replies, I grant that I am his inferior in both rank and ability, but even envy must confess that I, as well as he, have been the intimate of the great and noble.

75. *Censum.* The "rank," for Lucilius was *equestris ordinis.* His sister

Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quærens illidere dentem,
Offendet solido: nisi quid tu, docte Trebati,
Dissentis. TREB. Equidem nihil hinc diffingere possum;
Sed tamen, ut monitus caveas, ne fortè negotî
Incutiat tibi quid sanctarum inscitia legum:

was grandmother of Pompey the great. As to *census*, Comp. note, Sat. I. 6. 20. The property requisite for a knight, was 400 *sestertia*.

76. *Usque*, "Even," scil. *invita*.

77. *Et fragili quærens*, &c. Thinking to attack what is weak, shall be surprized by finding that it is strong—i. e. the envious shall be disapointed, if they think that they can easily detract from my character, and but injure themselves by attempting to do so.

*Ib. Illidere dentem.* Similarly the viper and the file. Phædr. IV. 7. *Orellius thinks the metaphor to be taken from the attempt to break with the teeth a nut, which proved too hard.

78. *Offendet*, "Strike against so as to receive injury." It contains the idea likewise of doing so unawares, without expecting it.

79. *Equidem.* Compounded of *ego* and *quidem*. Hence used in the first person, yet it is sometimes found with other persons, as Pers. Sat. V. 45; *but only in the silver age of Latinity. Wagner derives *equidem*, from *E* (as in *Ecastor*, &c.), and *quidem*.

Ib. *Diffingere*, "Change," "refute," "invalidate."—*Bent. H. J. F.* The common reading is *diffindere*. *Diffindere* is a law term, meaning to put off the day of trial, or the pronouncing of sentence. It it adopted by C. T. L. B. G. D. Delph.

Trebatius means that he can decide in one hearing, and at once give sentence in favour of Horace,—*B. Diffindere* in the same sense as *secare*, Sat. I. 10. 5, and Epist. I. 16. 42, for *dirimere*.—D.

With Wieland I have restored *hinc defringere*, that the reference may be to what immediately precedes. Thus the meaning is, *Es vero solidus, et firmior quam ut dentem tibi imprimere quis possit. Equidem nihil hinc possum defringere*.—Z. Trebatius does not speak until *sed tamen*. Horace says, *Equidem nihil hinc diffindere possum*.—Jouvent.

In the variety of both MSS. and Edit. I have adopted Bentley's reading (which is found in most MSS.), not that I altogether approve of it, but because it appears preferable to the others. Were I to hazard a conjectural alteration, I would read *destringere*. Comp. Phœdr. IV. 7. Ovid. Trist. II. 563.

80. *Ut monitus caveas.* It appears better not to join this with *ne forte*, but rather consider from *ne* to *legum* parenthetic.

Ib. *Negotî*, scil. *quid* (l. 81) *negotî*, i. e. *aliquid negotî*, "some trouble."

81. *Sanctarum.* An epithet, indicative of respect and veneration, applied to the laws, as in Virg. Æn. I. 426, sanctumque *senatum*.

Those laws, to which there is a penalty (*sanctio*) attached for their violation, are particularly called *sanctæ*, as *sanctum* is *a sanciendo*.—T

Ib. *Legum.* The poet does not allude to the laws of the twelve tables, but any laws forbidding *mala condere carmina*.—D.

Si mala condiderit in quem quis carmina, jus est
Judiciumque. HOR. Esto, si quis mala: sed bona si quis
Judice condiderit laudatus Cæsare? si quis
Opprobriis dignum latraverit, integer ipse? 85
TREB. Solventur risu tabulæ; tu missus abibis.

82. *Si mala condiderit.* Amongst the laws of the twelve tables are these words, *si quis occentassit mala carmina, sive condidissit quod infamiam faxit flagitiumque alteri, capital esto.*—B.

Ib. *Jus est judiciumque. Jus est*, the law of the twelve tables; *judicium*, an action by that law.—*Sch.* Simply, there is an action by law against him.

83. *Mala*, scil. *mala* carmina condiderit. Horace puns on the word *mala*, understanding by it, not defamatory (as the law meant), but "bad."

85. *Latraverit.* Lit. "barked." Metaph. "satirised." *Bentley remarking that dogs which bark and do not bite are worthless, reads *laceraverit*, but "*lacerare* semper est hominis iniqui et malitiosi." ORELL.

*Ib. Integer.* "Innocent," "unimpeachable." Horace has conceded, that *si quis mala*, &c. *jus est Judiciumque.* He now asks Trebatius, if a person should have written *carmina bona*, which gained for him the approbation of Cæsar?—if a person, whose own character is unimpeachable, should have satirised one deserving reprobation?—But before he can finish his question, Trebatius interrupts him with, *Solventur risu tabulæ*, &c

86. *Solventur risu tabulæ*, i. e. *solventur risu subsellia*—the benches.—*Sch. H.* Doëring most justly censures this interpretation, for it is ultra-hyperbolical to say that the laughter of the court on such an occasion, would be such as to injure the benches. Juvenal's *convulsaque marmora*, and *assiduo ruptæ lectore columnæ* are bold but appropriate expressions,—*fregit subsellia versu* (Sat. VII. 86), and *rumpent arbusta cicadæ* (Virg. Geor. III. 328), are not over-extravagant, but *subsellia judicum solvi risu, τίνι τῶν κακῶν ἔοικεν*;

There are two feasible interpretations of these words, *tabulæ*, the laws, *solventur*, shall lose their force, *risu coorto;* or *tabulæ*, the satires, *solventur*, shall be unbound—freed *a sigillo et oriculis.*—Z. To understand this latter interpretation, we must remember that it was customary to seal the papers of the accused, and produce them in court as evidence against him.

*Tabulæ* (i. e. the laws written *in tabulis*), *solventur*, shall be deprived of that force, which they have against slanders, and libels, *risu*, not without the laughter of the judges, and thus, *tu missus abibis.*—D.

*Tabulæ* are the process and information laid before the judge, which, says the poet, shall be torn in pieces. The process will be dismissed with a laugh, and you escape without being punished.—S. F.

Or, laughter will be the only result of such a violation of the laws.

*Ib. Missus*, "Discharged," "acquitted." Ter. *Andr.* v. 1, 14, Missos *nos face.*

# SATIRA II.

Quæ virtus, et quanta, boni, sit vivere parvo,
(Nec meus hic sermo est, sed quæ præcepit Ofella
Rusticus, abnormis sapiens, crassâque Minervâ)
Discite, non inter lances mensasque nitentes,

Satira II.—Frugality and temperance are preferable to extravagance and luxury. *The Romans had observed frugality and simplicity in life, for five centuries, when at last the spoil of Carthage, the plunder of Greece, and the rifled treasures of Asia, caused the most extravagant luxury. Still many were found who extolled, and a few who practised primitive simplicity, and amongst the latter Horace, who places this panegyric on the manners of former days in the mouth of Ofella, since he could not well in his own person censure the extravagance of those he usually met at the table, and in the suite of Mæcenas.

1—9. It is not amidst the luxuries and splendour of a well appointed table, that a correct judgment can be formed of the advantages of temperance and frugality, for the mind is then biassed.

1. *Virtus*, "A virtue," or "the excellence," "the wisdom."

Ib. *Boni*, "My friends." Thus Sat. II. 3. 31. O bone, *ne te*. Similarly the Greek ὦγαθοί.

Ib. *Vivere parvo*. Thus vivitur parvo *bene*. Carm. II. 16. 13.

2. *Nec meus hic sermo est*. That the censure of luxury might come with the greater force, Horace represents, not himself, but Ofella, as the speaker.

Ib. *Sed quæ*, i. e. *sed* verba *sunt*, *quæ*. *The reading *quem* arose from a wish to supply a correllative to *sermo*.

Ib. *Ofella*. A fictitious name.

3. *Abnormis sapiens*. αὐτοδίδακτος. A practical philosopher, uneducated in the schools; (Comp. Sat. I. 4. 112), or a philosopher attached to no particular creed. "Prorsus diversus a norma illa, quam volgus statuit iis, quos Philosophos nominare solent." Orell.

Ib. *Crassâque Minervâ*. As Minerva was the goddess of wisdom, the cultivators of genius and literary pursuits are under her patronage. Hence Juven. X. 116:

Quisquis adhuc uno colit asse *Minervam*.

*Crassâque Minervâ*, then, means that he was untutored by art,—*doctrinâ non excultus*. Juvent. *rusticâ simplicitate, non ex artis præceptis sed sine arte*.—D. Minerva presides over spinning, hence this proverbial expression for "of a thick thread," i. e. of a coarse texture.—*B*. Thus Cic. Ep. Fam. IX. 12, *Crasso filo*.

*Crassiore et rudiore ingenio*.—Sch. "Of rude natural ability," (as *invitâ* Minervâ. Epist. ad Pison. 385) i. e. Ofella was a philosopher, not formed by art, but from the strength of his own untutored intellect. Or *crassâque Minervâ* refers to the subjects on which he was *sapiens*, as if he had said "an unscientific and homely philosopher. *Abnormis* implies that such *sapientia* was *sine arte*, or *sine secta* (that could not be classified), and *crassâque Minervâ* is the same as *crassâque sapientiâ*, *Minervâ* being used by metonymy for *sapientia*, as *Baccho* for *vino*, &c.

4. *Lances mensasque nitentes*. Either *nitentes lances et mensas* (as Epist. I. 5. 23, *ne non et cantharus et lanx Ostendat tibi te*), or *lances et nitentes men-*

Cum stupet insanis acies fulgoribus, et cum
Acclinis falsis animus meliora recusat;
Verum hic impransi mecum disquirite. ¶ Cur hoc?
¶ Dicam, si potero. Malè verum examinat omnis
Corruptus judex. Leporem sectatus equove
Lassus ab indomito, vel, si Romana fatigat
Militia, assuetum græcari, seu pila velox,
Molliter austerum studio fallente laborem,
Seu te discus agit, pete cedentem aëra disco:

*sas;* scil. *nitentes*, with the splendour of a service laid out on them. Some take *nitentes* to be the masculine, the same as *uncti*, and opposed to *impransi*, l. 7.

5. *Stupet*. As Sat. I. 6. 17, "is dazzled."

Ib. *Insanis*. In reference to the persons, who *insanè* loaded their tables with such splendour.—D. From the effect, because *insanos facit*.—L. i. e. "maddening." *Insanis*, i. e. *ingentibus*.—Z

6. *Acclinis*, "Prone to," "bent down" by sensual gratification.

7. *Impransi*, "Fasting," "not amidst the enjoyments of the table."

Ib. *Mecum*. As before, Sat. II. 1. 52.

Ib. *Cur hoc?* i. e. *cur* impransi?

8. *Examinat*. Properly "weighs," from *examen*, the tongue of a balance, or (as others say), the beam.

9—18. After the exercises of the field, the delicacy of palate is removed by appetite, and the plainest food will be relished.

9. *Corruptus judex*. As a judge *malè verum examinat*, when bribed, so you, when *acclinis falsis animus meliora recusat*, cannot pronounce *quæ virtus et quanta sit vivere parvo*. This shows the necessity of *non inter lances mensasque nitentes;* the next lines prove that *impransi bene verum examinant*.

Ib. *Leporem sectatus equove*. The construction is rather intricate, as the sentence is an instance of ἀναχόλουθον. Horace means, after *leporem sectatus equove Lassus ab indomito*, or (if these Roman exercises are too fatiguing for you *assuetum græcari*), after the exercises of the *pila* or *discus*,

> Cùm labor extuderit fastidia, siccus, inanis,
> Sperne cibum vilem, &c.

10. *Romana—Militia*. Hunting and riding were the favourite exercises of the Roman youth. Comp. Carm. III. 24, and Epist. I. 18. 49. **Militia*. Thus hunting is called also by Aristides, Orat. II. 25: μόριον πολεμικῆς τέχνης.

11. *Græcari*. Lit. "to act the Greek," i. e. to exercise at Grecian sports, either the *pila* or *discus*. *The word *græcari* also denotes to "live intemperately," thus *pergræcari* is "per totam noctem bibere."

Ib. *Seu pila velox*, i. e. select which of them you please; *seu pila velox* te agit, pilâ lude, *seu te discus agit, pete cedentem aëra disco*. Of the *pila* before Sat. I. 5. and 6.

12. *Molliter austerum*, &c. Either *molliter fallente* or *molliter austerum*. In the latter case it is an instance of oxymoron, such as *strenua inertia*, *dulce periculum*, or *blando labori*. Virg. Geor. III. 127.

Ib. *Studio*. The eagerness with which you play, i. e. the interest in the game

Ib. *Fallente*, "Beguiling," "concealing."

Cum labor extuderit fastidia, siccus, inanis,
Sperne cibum vilem; nisi Hymettia mella Falerno
Ne biberis diluta. Foris est promus, et atrum 16

13. *Discus.* This was a circular piece of lead, iron, brass, &c. (resembling our *quoit*), to be thrown to a certain distance, *finis*. Comp. Carm. I. 8. 11 Statius Theb. VI. 670, describes the way in which it was used:

——— ac primùm terrà discumque manumque
Asperat: excusso mox circum pulvere versat
Quod latus in digitos, mediæ quod certius ulnæ
Conveniat, non artis egens—
Ergo operum fidens, non protinus horrida campi
Jugera, sed cœlum dextra metitur, humique
Pressus utroque genu, collecto sanguine discum
Ipse super sese rotat, atque in nubila condit.
Ille citus sublime petit, similisque cadenti
Crescit in adversum, tandemque exhaustus ab alto
Tardior in terram redit, atque inmergitur arvis.

Ib. *Agit*, "Pleases."

Ib. *Pete cedentem aëra disco.* A periphrasis for what might simply be expressed, *discum jace*. *Pete* in the same sense, as *alta petens*, Virg. Æn. V 508; *cedentem*, yielding to the *discus*, as it passed through it. In Facciolat. in verb. there is a remark, that from the attitude and posture of a *discobolus*, as represented in an ancient statue, it appears as if it was customary in throwing it only to regard the distance, and not elevate it to any height. In the contest, where the victory depended on which of the competitors should throw it farthest, it is natural to suppose, that it was thrown in as parallel a direction to the ground, as possible. For a description of a contest, comp. Stat. Theb. VI. 646—730.

14. *Labor.* From hunting, riding, the ball, or quoit. *Bentley remarking that *extunderet*, means "to invent," "with difficulty to discover," reads *expulerit*.

15. *Sperne.* Ironical advice; instead of saying *non spernes*.

Ib. *Vilem.* Common—plain.

Ib. *Nisi*, i. e. *quidquam nisi*. L. D. *neque bibas Falernum vinum nisi melle Hymettio mitigatum.*—Delph.

Ib. *Hymettia.* The honey of Hymettus, a mountain in Attica, was highly esteemed.

Ib. *Falerno.* Vid. note, Sat. I. 10. 24.

16. *Ne biberis*, "Don't drink." This tense is often used for the imperative. Thus Carm. I. 11:

Tu ne quæsieris (scire nefas), quem mihi, quem tibi.

And Carm. I. 18. 1:

Nullam, Vare, sacrâ vite prius severis arborem.

Ib. *Diluta.* This mixture was called *mulsum*, mead. Ofella says: Don't drink any thing but mead made of the best honey and the best wine. *Diluere* is applied to those things which are melted by the addition of fluid. Thus Virg. Georg. I. 344.

Cui tu lacte favos et miti dilue Baccho.

And Sat. II. 3. 241.

——— aceto
Diluit insignem baccam.

Defendens pisces hiemat mare; cúm sale panis
Latrantem stomachum bene leniet. Unde putas, aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quære
Sudando; pinguem vitiis albumque, neque ostrea
Nec scarus, aut poterit peregrina juvare lagois.
Vix tamen eripiam, posito pavone, velis quin

Ib. *Promus.* A steward, butler; so called, *cibum aut vinum* promendo.

On returning after exercise, you find that the servants, who might provide you with your usual refreshments, are not at home.

Ib. *Atrum*, scil. *atrum mare*, or (as Kirchner wishes) *atrum hiemat.*

17. *Defendens.* Because on account of the weather, fishermen cannot put out to take them.

Ib. *Hiemat.* χειμάζει. Lit. "winters," but used for "is troubled by the storm," "is rough." Hibernat que *meum* mare. Pers. Sat. VI. 7.

18. *Unde putas, aut Quî partum?* i. e. what is the reason that such humble fare as *cum sale panis* will satisfy you? *unde aut quî putas* hoc esse *partum.*

19. *Caro nidore.* The expensive delicacies, which provoke the appetite by their smell. *Carus* is frequently used in the sense, "dear," "expensive." Thus Epist. II. 1. 238, *tam* care *prodigus emit*, and Terent. Phorm. III. 3. 25. *Hui* percara *est.*—*Istæc vero* vilius *est.*

20. *Tu.* Comp. Heindorff *in loc.*

Ib. *Pulmentaria.* Properly any thing eaten with *puls*, the food of the Romans, before bread. Horace means, that labour will make common food taste as well as *pulmentaria*—that appetite is the best *pulmentarium.*

Ib. *Quære.* Socrates, whilst walking at a quick pace until late in the evening, was asked by a friend, why he did so. The philosopher replied ὄψον συνάγω—*pulmentarium quæro.* Cic. Tusc. Quest. V. 34.

21. *Pinguem vitiis.* Fat, bloated, with his luxurious mode of living.

Ib. *Album*, i. e. from his face having lost all complexion. Comp. I. 76.

Ib. *Ostrea.* A dissyllable, as *cerea.* Sat. I. 8. 45.

22. *Scarus.* The scar or char fish, which (according to Pliny), *solus piscium dicitur ruminare herbisque vesci.*

Ib. *Aut.* We often find the affirmative, instead of the negative conjunction, *nec.*

Ib. *Lagois.* A bird resembling a hare (λαγὼς) in colour.—*Sch. Porph.* A bird, whose flesh tastes like that of a hare, or a kind of fish, which is not found about Italy.—*Sch. Acr*

This bird appears to be the same as the Greek *lagopus*, or the *attagen.*—B.

It is better *nescire fateri.*

23—38. Although the relishing of food depends altogether on appetite, yet the luxurious fashion of the times makes rarity and expense the criteria for the preference of one dish to another.

23. *Tamen*, i. e. although you plainly perceive that these things are of no use to you.—*Sch.* Although *non in caro nidore voluptas summa, sed in te ipso est.*

Ib. *Eripiam.* Lit. "extort from you, i. e. "induce," "persuade you."

Hoc potius, quàm gallinâ tergere palatum,
Corruptus vanis rerum; quia veneat auro
Rara avis, et pictâ pandat spectacula caudâ
Tanquam ad rem attineat quidquam. Num vesceris istâ.
Quam laudas, plumâ? cocto num adest honor idem?
Carne tamen, quamvis distat nihil, hâc magis illâ!

Ib. *Posito*, i. e. *apposito*, "served up."

24. *Tergere palatum*, i. e. to gratify your appetite. Horace adapts the expression to the character, scil. *rustico*.—Juvent. *The phrase used by Persius is still more homely, III. 114: *Os—quod haud deceat plebeia radere beta.*

25. *Vanis rerum*. For *vanis rebus*. Similarly, Sat. II. 8. 83, *fictis rerum*. This Græcism is not unusual; thus, *ardua montium, strata viarum, opaca viarum*, &c. *Thus also, Od. IV. 12. 19: *amara curarum*. Lucret. VI. 331: *viara rarum*

Ib. *Veneat auro*, i. e. sold at a high price. The person that buys it must pay *gold*.

26. *Rara avis*. Quinctus Hortensius (whom Cicero often mentions), was the first that brought the peacock to the table.

Ib. *Pictâ pandat spectacula caudâ*. *Hypallage*, i. e. pictam caudam pandat spectaculo. Similiarly, Virg. Georg. I. 398:

[Nunc tepidum ad solem pennas in littore pandunt.

27. *Ad rem*. To its taste, or flavour;—to eating.

Ib. *Attineat*, scil. its costing much, or displaying *picta cauda, attineat*.

Ib. *Quidquam*. As the Greek τι

Ib. *Num*. *In Scansion the *m* is not elided; *coc|tō nŭm ă|dest*. Heinsius reads *coctone adest*, but "vocalis brevis nunquam hiatum facit, sed semper eliditur." *Bentl.*

28. *Adest honor idem?* The peacock was not served up with its tail, or, the beauty of the plumage was impaired.—*T.*

Ib. *Honor idem?* The *pluma*.

29. *Carne tamen, quamvis*, &c. Although the flesh of the fowl does not differ from that of the peacock, however *patet te deceptum esse imparibus formis*.—Sch.

*Quamvis nihil, magis hâc carne pavonis, distat ab illâ* gallinâ (although I concede this to you, that they differ in taste, as well as appearance), yet it is plain, that it is not the difference *carnis*, but *formarum* that deceives you.—*C.*

Although there is no difference between the flesh of fowl and that of the peacock (for they are very similar), it is plain that you are deceived, and attracted *hâc (formâ) magis illâ*, as the *formæ* are *impares*.—L.

Although there is no difference, no superiority *hâc carne pavonis magis illâ gallinæ*, yet it is plain, that you, *imparibus formis deceptus*, prefer *hanc carnem illi*.—Bentl. S

*Quamvis distat nihil, tamen hâc* carnę pavonis *magis* quàm *illâ* gallinæ vesceris. Therefore *imparibus formis deceptum te patet*.—G.

*Carne tamen hâc* pavonis, *quamvis distat nihil, magis* (potius quam) *illâ* gallinæ carne palatum tergere vis.—*D.*

Imparibus formis deceptum te patet. Esto.— 30
Unde datum sentis, lupus hic Tiberinus, an alto

*Quamvis distat* gallinæ caro a pavonis carne, *tamen nihil* (non) *hac* (pavonis) *magis illa* (gallinæ, sed *imparibus formis deceptum te* esse *patet*.—Both. (i. e. punctuating thus, *Carne tamen, quamvis distat, nihil hac magis illa.*)

*Tamen quamvis illa* (avis, pavo) *carne* (sua) *nihil magis* (nullo modo) *hâc* (gallina) *distat, imparibus formis*, &c.—J.

To the interpretations given by the Schol. Bentley, and Sanadon, it appears to me that the construction *distat nihil hâc magis illâ* is a decided objection. What parallel is there for the use of such an objection, instead of *quamvis, nihil distat hæc ab illâ, quamvis distat nihil inter hanc et illam*, or *quamvis distat nihil inter hanc et illi?* again, how does *patet* follow from *quamvis?* If Horace had said *cùm*, "as," "since," then it might justly be said, *patet te deceptum imparibus formis.*

The construction, if we follow either Cruq. or Lambin. appears to me harsh and inelegant, whilst (with Doëring) I think that Gesner's *vescéris magis* is scarcely Latinity. I have therefore adopted Doëring's opinion.

Ib. *Quamvis distat nihil.* Does this mean that there is no difference between the flesh of the fowl and the peacock? and is it "in the taste" or "in the appearance?"

"In the appearance."—*B.* i.e. after being dressed, when placed on the table.

If we interpret "in the taste," it confirms the truth of *Imparibus formis patet deceptum te.* But Torrentius says, *Et colore, et gustu et facultate plurimum differunt.* If so, I would refer *quamvis distat nihil* to l. 27, in the sense, "although it is nothing" ad rem, "makes no difference:" a sense in which Horace more than once uses this word. Comp. Sat. II. 3. 210. Epist. I. 17. 44. II. 2. 194, also Juven. Sat. VII. 194.

The connexion of the whole passage appears then to be this; you prefer (l. 24.) the peacock to the fowl, because it is a scarce bird, purchased at a high price, and displays beautiful plumage, just as if these things were at all connected with the gratification of your appetite. You must yourself confess this, for you do not eat the plumage that you admire, nor does this ornament remain when the bird is dressed. Yet although price and plumage are nothing to the point, you prefer the peacock to the fowl. Hence it is plain *Imparibus formis te* esse *deceptum*. *Orellius reads and punctuates thus:

> Carne tamen quamvis distat nil, hac magis illam
> Imparibus formis deceptum te petere esto:
> Unde datum sentis, &c.

i. e. although there is no difference in the flesh, yet let us allow that deceived by its different appearance, you seek the one rather than the other,—yet by what faculty, &c.

30. *Esto!* 'Let this pass—be this as you please."—*B.* "Be it so," i. e. I forgive you for being deceived in this case by the *forma*. But *unde datum sentis*, whether this pike was caught in the Tiber, or the sea? For assuredly the *formæ* of pikes, taken in the Tiber, or in the sea, are not *impares*.—Bentl. i. e. you cannot say, when you prefer the *lupus Tiberinus* to the *lupus alto captus* (or v. v. as some think) that it is the *forma* which decides your preference.

Captus hiet? pontesne inter jactatus, an amnis
Ostia sub Tusci? Laudas, insane, trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video; quò pertinet ergo 35

31. *Unde datum sentis,* &c. These epicures go farther than mere appearance; they are able to make nice distinctions in tastes, and flavours.—*D.* Horace recovers the concession made in *esto,* for he now convinces them that "the taste" (not "the appearance") should be the reason of preference, as it is that which enables them to decide between fresh-water and sea pikes.—*S.*

Perhaps there was a difference in size between the *lupus Tiberinus,* and the *lupus alti,* for the line of argument pursued here appears to be to show that epicures are led not so much by the flavour or taste, as by external appearance. Thus already, with regard to the peacock, and now as to the *lupus* and *mullus,* a small *lupus* is preferred for no other reason than a large *mullus, quia scilicet illis Majorem natura modum dedit, his breve pondus.*

Ib. *Unde datum sentis,* i. e. unde datum est ut sentias (similarly, Pers. Sat. V. 124), "whence have you derived the power of judging!" Comp. Juven. Sat. IV. 138.

Ib. *Lupus.* "A pike," called *lupus* from its voracity. λάβραξ.

Ib. *Hic,* "This," as if pointing to one before him.

Ib. *Tiberinus.* The order is *unde datum sentis,* an *hic lupus captus sit Tiberinus an hiet in alto?*—C.

The construction appears to me equivalent to this; *unde datum* est ut sentias, an *hic lupus,* qui hiat, *Tiberinus* sit, *an alto captus* sit? Comp. Juven. Sat. V. 104.

Ib. *Alto,* "The sea."

32. *Hiet.* Either an enallage for *hiarit,* or it alludes to the usual appearance of fishes just after being taken—with their mouths open.—*C.*

In reference to the voracity of the *lupus.*—T. S.

Ib. *Pontesne inter jactatus.* The Milvian and Sublician bridges.

Persons possessed of superior delicacy of palate say that the fish have a better flavour, that are accustomed to swim about in a current, than those that are in smooth water. Hence those *lupi* were more esteemed, that were caught between the bridges (as there was a strong current there), than those taken at the mouth of the river.—*Sch.* Others, on the contrary say that the *lupi* caught in or near the sea, were preferred. *Between the Sublician and Senatorian bridge, the *Cloaca Maxima* emptied itself into the Tiber. The material brought down by which would serve to entice and fatten fish.

Ib. *Amnis—Tusci.* The Tiber, called *Tuscus,* as it flows through Etruria into the *mare Tyrrhenum,* or *Tuscum.*

33. *Trilibrem.* Mullets of greater weight than two pounds, were scarce. That mentioned by Juvenal, Sat. IV. was said to have weighed six pounds, and cost a *sestertium* per pound. But he adds

Ut perhibent, qui de magnis majora loquuntur.

34. *In singula—pulmenta.* As if he said *in frusta,* "into pieces," "slices." *Sch.* "For several meals."—*D.* Into pieces, that each of the guests may receive a portion.—*H.* i. e. *in pulmenta singula singulis, convivatoribus.*

Ib. *Minuas,* scil. ut *minuas.*

5. *Ducit,* "Pleases," "attracts."

Proceros odisse lupos? Quia scilicet illis
Majorem natura modum dedit, his breve pondus.
Jejunus rarò stomachus vulgaria temnit.
"Porrectum magno magnum spectare catino
Vellem," ait Harpyiis gula digna rapacibus. At vos.
Præsentes, Austri, coquite horum opsonia! Quamquam
Putet aper rhombusque recens, mala copia quando

Ib. *Species*, "the appearance," i. e. "the size."

Ib. *Quò pertinet ergo*, "What is the reason then?" "How is it consistent then?" i. e. if size be what you prefer, why dislike *proceros lupos?*

36. *Quia scilicet.* Ofella replies to his own question, because it is the nature of the *lupus* to be large, whereas the size and weight of the mullet is naturally small. Luxury selects not what is best in flavour, but what is scarcest, dearest, most unnatural.

Ib. *Illis*, scil. *Lupis.* It is unusual to find *ille* referring to the nearer of two things, or *hic*, to the more remote. Yet thus, Virg. Æn. VIII. 466:

Filius huic Pallas illi comes ibat Achates.

37. *His. Mullis.*

38. *Rarò.* Either *rarò temnit*, or *rarò jejunus*, i. e. that seldom feels an appetite.

Ib. *Vulgaria.* It requires something scarce to provoke it, such as *trilibrem mullum.*

39. *Porrectum magno magnum.* The structure of the line happily represents the idea which the words express.

Ib. *Magnum*, scil. *mullum.*

40. *Harpyiis.* The voracious birds, which dwelt in the *Strophades;* concerning them, consult Virg. Æn. III.

Ib. *Gula*, i. e. says a glutton, as voracious as the ravenous Harpies, homo, cujus *gula* est *digna rapacibus Harpyiis*), for that deserves to be visited by the greedy Harpies, that they might carry away, or destroy what he was going to eat. Comp. Juven. Sat. I. 125:

—— quanta est gula, quæ sibi totos ponit apros?

Ib. *At vos.* A prayer to the south wind, to come and taint their food, so that they might be disappointed in the expectation of gratifying their gluttony.

41. *Præsentes*, "Propitious," "attentive to my request."—*Juvent.*

*Præsens* is applied to whatever exerts its influence immediately on its appearance.—*D.* i. e. "coming with instantaneous efficacy."

Ib. *Obsonia.* Anything eaten with bread, particularly fish. It is derived from ὄψον.

Ib. *Quamquam.* Although what necessity of asking the south winds to taint their food? The freshest food that could be laid before them *putet*, in consequence of their intemperance.

42. *Putet.* Is as useless to them, as if *puteat.*

Ib. *Rhombus*, "The turbot." ῥόμβος.

Ib. *Mala copia*, i. e. "excess," "surfeit."

Ægrum sollicitat stomachum, cum rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pauperies epulis regum: nam vilibus ovis
Nigrisque est oleis hodie locus, Haud ita pridem
Galloni præconis erat acipensere mensa
Infamis. Quid? tum rhombos minus æquora alebant?
Tutus erat rhombus tutoque ciconia nido;
Donec vos auctor docuit prætorius. Ergo,

43. *Rapula*, "Radishes."

44—53. Yet there are some remains of primitive simplicity which are yet to be removed. The origin of this luxurious delicacy of palate is to be attributed to fashion, for the luxury that, a short time since, brought disgrace on Gallionius, was deemed worthy of imitation, when recommended by Sempronius Rufus—but at present any lesson in luxury will be be received from any instructor.

44. *Acidas*. Not because it is itself acid, but because it is dressed with vinegar.—*Sch.* Afterwards called *amaras*. Sat. II. 8. 51.

Ib. *Mavult*. Either as remedies for the sickness arising from excess, or as provocatives to appetite.

Ib. *Inulas*. *Elecampane*, i. e. *inula* (onion) *campaniæ*.

45. *Pauperies*, i. e. the food used by *pauperes*. Even at the most spendid entertainments we may still see some things, that are used by the poor.

Ib. *Regum*, "The wealthy," "the great." Thus P. Juven. Sat. VII. 45:

Nemo dabit regum, quanti subsellia constent.

46. *Haud ita pridem*, "It is not so long since," *i. e. in the time of Lucilius, about 80 years previous. Comp. Epist. ad Pison. 254.

47. *Galloni*. Gallonius was the first who brought the sturgeon to table. **Erāt*, long by Cæsura.

48. *Infamis*. Such luxury and expense being unsuitable to his rank, and contrary to the habits of the times. *He was satirised by Lucilius. whose verses are preserved by Cic. de fin. II. 8:

O Publi, O gurges, Galloni: es miser homo, inquit,
Cœnasti in vita nunquam bene, cum omnia in ista
Consumis squilla atque accipensere cum decumano.

Ib. *Quid? tum rhombos minus*, &c. They did not serve up *rhombi* in these days. Was it because there were fewer then than now in the sea?—no, but because it was not the fashion; no one had set the example, or it would soon have been followed.

49. *Ciconia*. The stork.

50. *Auctior*. *Ainius Sempronius Rufus* introduced "the stork." The following epigram records this, as connected with his loss of the prætorate, for which he was a candidate

Cioniarum Rufus iste conditor,
Hic est duobus elegantior Plancis,
Suffragiorum puncta non tulit septem;
Cicioniarum populus ultus est mortem.

Si quis nunc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit, Ofella
Judice; nam frustra vitium vitaveris illud,
Si te aliò pravum detorseris. Avidienus,
Cui Canis, ex vero ductum, cognomen adhæret,
Quinquennes oleas est et silvestria corna,
Ac, nisi mutatum, parcit defundere vinum; et
Cujus odorem olei nequeas perferre, (licebit

Ib. *Prætorius.* Ironically, because he did not succeed.

51. *Edixerit.* Should have issued an *edictum*, as if invested with Prætorian dignity.

Ib. *Assos.* Some derive this from *ardere*. The point in *assos* is that these birds were usually boiled, and if roasted would be scarcely eatable

53. So far frugality and luxury have been contrasted; he now points out the difference between meanness and frugality.

Ib. *Ofella Judice.* If we suppose Ofella as speaking throughout (i. e. Horace but speaking his words), *Ofella Judice*, is equivalent to me *judice*. For parallel forms of expression, comp. Bentl. in loc.

54. *Vitium—illud.* Luxury.

55. *Aliò*, i. e. *ad aliud vitium*, sordidum victum. For the sentiment, comp. Sat. I. 2. 24. Epist. ad Pison. 31. **Pravum*, Bentley reads *pravus*, scil. "quod te alio detorqueas."

56. *Ex vero ductum*, i. e. non temere fictum, but derived from his character, his habits; or implying, that it was a name which he deserved:—one not unjustly assigned to him. Comp. Virg. Georg. III. 280:

Hic demum, hippomanes vero quod nomine dicunt.

57. *Quinquennes.* Olives were not usually eaten, when so old.

Ib. *Est.* From *edere*.

58. *Mutatum.* Acid; almost vinegar

Ib. *Parcit*, i. e. "feels a repugnance," "is unwilling." Thus *parcit defundere* is elegantly used for *non defundit*.

Ib. *Defundere.* i. e. Ex amphora in cyathum. *Juvent*, i. e. as we should say to fill his glass. *Rather, ex cado in crateram atque ex hac in pocula. i. e. to draw off. New wine was laid up in *dolia*, whence it was drawn off into *amphoræ* or *cadi*.

It was a custom with the Romans to make a libation to the gods from new wine, before they tasted it themselves. Avidienus was so far from offering this libation, and then drinking it himself, that he never drew off his wine, until it was almost vinegar. Comp. Carm. I. 31. 2; IV. 5. 33.—L.

59. *Cujus odorem olei.* Not "whose oil," but the construction is oleum, *cujus olei odorem*, i. e. *olei* is used by a Græcism for *oleum*. Similarly (as Gesner adduces), Ter. Andr. Prol.:

Populo ut placerent quas fecisset fabulas.

Ib. *Licebit.* For *licet*, "although."

Ille repotia, natales, aliosve dierum
Festos albatus celebret) cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur, et horum [git.
Utrum imitabitur? Hâc urget lupus, hâc canis an-
Mundus erit, qui non offendet sordibus, atque
In neutram partem cultûs miser. Hic neque servis,
Albutî senis exemplo, dum munia didit,

60. *Repotia.* The day after a marriage, when the new bride began to act as mistress of the family by performing sacred rites, and when an entertainment was given at the bridegroom's house.

The seventh day, on which the bride visited her parents.—*Sch.* *Acr.* According to Festus, the day is called so, quia *reficitur potatio.*

Ib. *Natales,* scil. *natales* dies.

Ib. *Aliosve dierum Festos,* i. e. alios ex diebus, qui festi sunt.

61. *Albatus.* According to the custom at entertainments, given on particular occasions.

Ib. *Ipse.* He was afraid to trust his slaves. Comp. Pers. Sat. VI. 21.

Ib. *Bilibri,* "That held two pounds." Its being made of horn, and being so large, are in keeping with the character of the man, *elegantiora enim vascula non inveniri solent apud homines sordidos.*—D. Wretched meanness—in a rich man's house there was no larger vessel for holding oil, than *bilibris.*—T.

62. *Instillat.* Not "pours," but "drops."

Ib. *Veteris non parcus aceti.* The only thing that he was liberal of was vinegar, that was spoiled by age.—D

The oldest vinegar is sharpest and best; but vinegar is cheaper than oil, and the strength of one corrected the bad qualities of the other.—*Dac. S.*

He did not spare the vinegar, that he might conceal his niggardliness about the oil.—T.

64. *Utrum.* Whether *Gallonius* or *Avidienus.*

Ib. *Hâc urget lupus.* It is a choice between evils—on this side is luxury on that meanness; one devotes all his attention to the gratification of his palate—the other is utterly indifferent what may be placed before him.

65. *Mundus erit,* scil. sapiens *erit mundus.*

Ib. *Atque.* I should prefer *atqui.*

66. *In neutram partem,* i. e. neither on the side of Gallonius or Avidienus.

Ib. *Cultûs. Partem cultûs.*—D. [*Miser cultûs.*—H. As *miseri morum.* Stat. Theb. IV. 403.

Ib. *Miser,* "In the extreme," *nimius,* i. e. *miser* erit.

Ib. *Hic,* scil. *sapiens.*

67. *Albutî.* This Albutius was remarkable for the elegance with which he laid out an entertainment, and was of such severity towards his slaves, that he sometimes chastised them before they had committed any fault, in anticipation, as he said, of their deserving punishment at a time, when he had not leisure to inflict it.—*Sch.* [Albutius is mentioned as an example of a person in the extreme of care.— *T.*] His fault was cruelty towards his slaves, through an over anxiety about having every thing properly served and laid out.

Albutius is an example of the *avarus.*—L. C.

Sævus erit, neque sicut simplex Nævius, unctam
Convivis præbebit aquam: vitium hoc quoque mag-
num.
Accipe nunc, victus tenuis quæ quantaque secum
Afferat. In primis valeas bene: nam variæ res
Ut noceant homini, credas, memor illius escæ,
Quæ simplex olim tibi sederit; at simul assis
Miscueris elixa, simul conchylia turdis:
Dulcia se in bilem vertent, stomachoque tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Cœnâ desurgat dubiâ? Quin corpus onustum
Hesternis vitiis animum quoque prægravit unà,
Atque affligit humo divinæ particulam auræ.
Alter, ubi dicto citiùs curata sopori

68. *Nævius.* [He is mentioned as an example of too great carelessness.—*T. Z.*] He was so negligent, that he did not regard, whether his slaves supplied *convivis unctam aquam.*

An example of the *prodigus.*—L. C.

Ib. *Unctam.* (Impure with grease.—*T.*) "Perfumed," *unguento dilutam.*—L. C. *rather "greasy," inasmuch as some individual had bathed in it previously.

69. *Vitium hoc,* scil. simplicitas illa Næviana.

70. *Tenuis,* "plain," "simple."

Ib. *Quæ quantaque,* scil. advantages.

71. *Variæ res,* i. e. eating a variety of things.

73. *Tibi sederit,* i.e. "agreed with you," did not produce *stomacho tumultum.*

74. *Miscueris.* The final syllable is lengthened by the *ictus.* Comp. note, Sat. I. 3. 7.

76. *Lenta,* "viscous," "tenacious," or "dull" "heavy."

Ib. *Pituita.* In scansion, a trissyllable; as if *pitwita,* Comp. note, Sat. I. 7. 30.

77. *Cœnâ—dubiâ?*

Ubi tu dubites, quid sumas potissimum.—Ter. Phorm. II. 2.

78. *Vitiis,* "Excesses."

79. *Humo.* For *ad humum,* as the Virgilian, *It clamor* cœlo, for *ad cœlum.* *For *affligit,* we have adopted *affigit,* the reading of Bentley, compare Luc. προσπιεσών καὶ προσηλοῦν τὴν ψύχην. *Affligit,* would mean, "dashes violently."

Ib. *Divinæ particulam auræ.* Pythagoras, and after him the Stoics asserted, that the souls of men were portions of the divinity, the soul of the world Virgil explains this theory, Æn. VI. 730.

80. *Dicto citiùs.* ἅμα ἔπός, ἅμα ἔργον—a phrase expressive of the quickness with which any thing is done. Thus Virg. Æn. I. 142:

Sic ait, et dicto citiùs tumida æquora placat.

Similarly the Terentian, *dictum ac factum,* Andr. II. 3. 7. *Dicto citiùs* is to be connected with *curata,* not *sopori.*

Ib. *Curata,* "Refreshed," with a hasty meal.

Membra dedit, vegetus præscripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus, ubive
Accedent anni et tractari mollius ætas 85
Imbecilla volet. Tibi quidnam accedet ad istam,
Quam puer et validus præsumis, mollitiem, seu
Dura valetudo inciderit, seu tarda senectus?
Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat; sed credo, hâc mente, quòd hospes
Tardiùs adveniens vitiatum commodiùs quàm 91
Integrum edax dominus consumeret. Hos utinam
inter

82. *Ad melius,* "To better fare," "cheer."

Ib. *Quondam,* "Sometimes." *Not *aliquando, interdum,* but *certo tempore, suo tempore.* Thus Virg. Æn. II. 367: *Quondam etiam victis redit in præcordia virtus.*

84. *Tenuatum.* Worn out, exhausted, wasted by toil.

85. *Ætas.* Age, i. e. old age.

86. *Quidnam accedet,* i. e. What additional attention can you pay to yourself, *seu dura valetudo,* &c. *Alter* (l. 80) feels the enjoyment of delicacies when old, because he was not accustomed to them when young, but you had enjoyed them before the time to such a degree, that you have not reserved any indulgence for either sickness or old age.

88. *Dura valetudo,* "Sickness."

Ib. *Præsumis.* Anticipate—indulge in before the time. προλαμβάνεις.

Ib. *Tarda,* "Enfeebling," *quia tardos facit,* as *tarda podagra,* by metonymy.

89. *Laudabant,* "Were accustomed to praise."

Ib. *Non quia nasus,* &c., i. e. not because they did not perceive the difference between the smell of what was tainted, and what was fresh.

90. *Hâc mente.* As before Sat. I. 1. 30.

Ib. *Hospes.* A guest.

91. *Tardiùs.* Too slowly—too late for the time of their meal.

Ib. *Commodiùs. Commodiùs consumeret.* In prose this construction would be *quòd commodius* (melius, præsentius) esset, *ut hospes tardius adveniens consumeret vitiatum quàm edax dominus integrum.*

92. *Integrum.* With the double meaning—*all* and *fresh.* The reason, for which the ancients preferred the boar when rancid, was, that some might be left for any guest coming in after their meal. If it were fresh, *edax dominus consumeret,* and there would be none left, to set before the guest who came late. The connexion is plainly this: The person of a luxurious manner of living regards not the future, when the delicacies, which he now enjoys might be fully appreciated, as additional comforts required by sickness or age. Not so those of primitive simplicity, who endured the smell of a tainted boar, doubtless, from their providence of the future, and this not for their own sake, but that they might have some to set before the guest, who came after their repast.

Heroas natum tellus me prima tulisset
Das aliquid famæ, quæ carmine gratior aurem
Occupat humanam? grandes rhombi patinæque
Grande ferunt unà cum damno dedecus. Adde
Iratum patruum, vicinos, te tibi iniquum,
Et frustra mortis cupidum, cum deerit egenti
As, laquei pretium. "Jure," inquit, "Trausius istis
"Jurgatur verbis; ego vectigalia magna
"Divitiasque habeo tribus amplas regibus." Ergo,
Quod superat, non est melius, quo insumere possis?
Cur eget indignus quisquam te divite? quare
Templa ruunt antiqua deûm? cur, improbe, caræ
Non aliquid patriæ tanto emetiris acervo?

Ib. *Hos—Heroas*, scil. *antiquos*, l. 89.

93. *Tellus—prima.* Comp. note Sat. I. 3. 99.

94. *Das aliquid famæ?* i. e. do you pay any regard to fame? Do you set any value upon fame?

Ib. *Carmine*, i. e. *quàm carmen.* Lambinus compares, Cic. pro Arch. 9. Comp. Eurip. Med. 543.

95. *Occupat*, i. e. "engages," "attracts," "pleases." *Some editions read *occupet*, the sense then is, "das aliquid famæ, quæ bona et gratissima sit."

Ib. *Grandes rhombi patinæque*, i. e. a luxurious manner of living is destructive not only of property, but likewise of character.

97. *Vicinos*, scil. *iratos.* **Patruum*, quorum severitas in proverbio erat; sic Od. II. 3. 87: *Patricæ verbera linguæ.*

98. *Frustra.* Because he had not sufficient money to buy a rope to hang himself. *Comp. Luc. Tim. §. 20: Ἐγὼ δέ καὶ πολλοὺς ἂν ὑπεῖν ἔχοιμί σοι χθὲς μὲν οὐδὲ ὀβολόν, ὥστε περίαρθοι βρόχον, ἐσχηκότας.

99. *Inquit*, scil. aliquis—some rich spendthrift, whose wealth can bear the extravagance of luxury. With Heindorff, I should prefer *inquis.*

Ib. *Istis Jurgatur verbis.* Trausius, a person of no property, deserves your reproof, but I am in the receipt of a large income; there is no danger that I shall be *redactus ad assem.*

101. *Amplas.* i. e. Satis *Amplas.*

Ib. *Ergo*, &c. Horace asks if he has so large a property, whether there is no better way of spending what he has above his wants, than in the gratification of his palate.

102. *Quod superat*, i. e. *quod superest*, "the surplus."

An *non est* aliquid, in quod id, *quod superat, melius insumere possis?*—L. *An non est melius quo insumere possis, quod superat?*

103. *Indignus*, scil. *indignus*, qui egeat—undeserving of being in distressed circumstances.

104. *Ruunt*, i. e. by decay. *They had been neglected during the period of the civil wars. *Nimirum*, ironically, "no doubt," δηλονότι. Compare Append.

105. *Emetiris.* Comp. Sat. I. 1. 96.

Uni nimirum tibi rectè semper erunt res!
O magnus posthac inimicis risus! Uterne
Ad casus dubios fidet sibi certius? hic qui
Pluribus assuêrit mentem corpusque superbum?
An qui, contentus parvo metuensque futuri,
In pace, ut sapiens, adtârit idonea bello?
¶ Quò magis his credas, puer hunc ego parvus
Integris opibus novi non latiùs usum, [Ofellum
Quàm nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
"Non ego," narrantem, "temerè edi luce profestâ

106. *Uni nimirum*, &c. Irony. Doubtless you are a solitary exception to the uncertainty of human affairs. You, unlike the rest of mankind, shall never meet with adversity. *For *erunt*, Bentley reads *eunt*, quoting *incipit res melius ire*, from Cicero.

107. *Posthac.* Afterwards when afflicted by misfortune.

108. *Fidet sibi certiùs*, i. e. put confidence in himself with the greater reason, or feel the more firm confidence.

109. *Pluribus.* Luxury, extravagance, variety.

Ib. *Mentem corpusque superbum.* By syllepsis for *mentem* superbam *corpusque superbum.*

Ib. *Superbum.* As Sat. II. 6. 87. *dente* superbo, i. e. "nice," "delicate," "fastidious."

111. *In pace*, i. e. whilst his circumstances were prosperous

Ib. *Bello*, i. e. adversity

112. *Quò magis his credas.* Hitherto (excepting ll. 2 and 3) we may suppose, Ofella speaks. Horace now confirms the justice of the precepts by reference to the practice of Ofella himself. *Puer*, i. e. about 712, or 713. At the time of the division of the lands by the Triumvirs.

Ib. *Quò*, i. e. "to the end that." Thus Terent. Phorm. V. 6. 38: *Immo etiam dabo*, Quò magis credas.

Ib. *His*, scil. quæ præcepit Ofella.

113. *Integris*, "When undiminished."

114. *Accisis*, "Impaired."

Ib. *Metato.* After the battle of Philippi, the soldiers of Augustus were presented with portions of land. In the distribution of these, it often occurred that the rightful occupiers of farms were deprived of their property, to satisfy the soldiery. Ofella, as he had been on the side of Cassius, was proscribed, and his lands given to Umbrenus. *Metatus* alludes to the portion being measured for the soldier.

115. *Mercede.* Ofella was hired by Umbrenus to labour on that farm of which he was originally the possessor. *The under-farmers, *coloni*, either received a stipulated sum yearly, as Ofella; or received a third or fourth part of the annual produce; these latter were called *partiarii*.

116. *Temerè*, "Thoughtlessly," "inconsiderately," "without good reason."

Ib. *Profestâ.* The general division of days was into *festi* and *profesti*. *Dies Profesti* were ordinary days, on which there was no festival, or religious ceremony, to interfere with the usual business. It may not be useless to re-

"Quidquam præter olus fumosæ cum pede pernæ;
"Ac mihi, seu longum post tempus venerat hospes,
"Sive operum vacuo gratus conviva per imbrem
"Vicinus, bene erat, non piscibus urbe petitis, 120
"Sed pullo atque hœdo; tum pensilis uva secundas
"Et nux ornabat mensas cum duplice ficu.
"Post hoc ludus erat culpâ potare magistrâ;

mark *obiter* that *dies* is either masculine or feminine in the singular number, but masculine alone in the plural.

117. *Quidquam præter olus.* Either *quidquid cum pede fumosæ pernæ, præter olus,* or *quidquid, præter olus cum pede fumosæ pernæ.*

119. *Operum vacuo,* scil. *per imbrem,* which prevented him from working.

Ib. *Gratus.* On account of his coming, when he was *operum vacuus.*

Ib. *Per imbrem.* Join (as above) with *operum vacuo,* or with *conviva,* implying that the weather only made him the guest of Ofella.

120. *Urbe petitis,* i. e. That he was obliged to send for to the city.

121. *Pensilis.* It is still the custom to *hang up* grapes, that they may keep during the winter.

Ib. *Secundas—mensas,* "The second course" consisted of different kinds of fruit and sweetmeats, i. e. what we call "the dessert."

122. *Nux.* Peculiarly "the walnut." Comp. Martyn. Georg. I. 187.

Ib. *Duplice.* A kind of large fig, called *Marisca.* Turneb.—*B.* i. e. *bifida.*—Sch. Cruq. D. Figs were split into two parts, and when dried, served up *mensis secundis.* *The last is proved to be the correct interpretation from Pallad. R. R. IV. 10. 35: "Subinde ficus, sicut est divisa, vertatur, ut ficorum coria siccentur et pulpæ tunc duplicatæ in cistellis serventur aut loculis."

123. *Culpâ—magistrâ,* i. e. *soluti legibus insanis.* It was customary with the Romans to appoint some person *magister bibendi,* who directed the number of cups to be taken, and the toasts, &c. Ofella says there was no such person appointed, but that the only president that they had at their table was *culpa,* i. e. "excess." Each person took as much as he pleased, restricted only by the feeling that excess was culpable. The ancients had a *ludus,* which was intended to prevent the intoxication that might arise from being obliged to obey the *magister bibendi* in taking the number of cups which he directed. The person, who *(aliquâ in re peccârat)* violated any of the convivial laws or customs, was punished by being obliged to drink a cupful, *poculo multabatur,* so that as no one drank, but those who committed some breach of the laws, *bibere pœnæ et dedecoris esset, non invitationis aut magisterii.* Thus *culpa* was *magistra bibendi.*—Turneb.

*Culpâ potare magistrâ*—i. e. so that the person, who incurred *culpa,* by violating any of the laws *convivii magistras,* should, as a penalty, drink a certain number of cups.—*D.*

Lambinus reads *cuppâ,* understanding *cuppa magistra* as meaning "with no other president than the cup," i. e. unrestricted by any convivial laws, each drank as much as he pleased, "putting his glass into the chair."

Bentley has suggested and adopted *cupa,* meaning a woman that keeps a tavern, whence he supposes Ofella to have purchased the wine. But on this vid. his note in loc. *Orellius thus explains, "Post hoc eo modo ludebamus ut certa inter nos potandi lege dicta, is, qui non obtemperasset, sequente vice

"Ac venerata Ceres, ita culmo surgeret alto,
"Explicuit vino contractæ seria frontis.
"Sæviat atque novos moveat Fortuna tumultus:
"Quantum hinc imminuet? quantò aut ego parciùs, aut vos,
"O pueri, nituistis, ut huc novus incola venit?
"Nam propriæ telluris herum natura neque illum,
"Nec me, nec quemquam statuit; nos expulit ille;
"Illum aut nequities, aut vafri inscitia juris,
"Postremò expellet certè vivacior heres.
"Nunc ager Umbreni sub nomine, nuper Ofellæ
"Dictus erat, nulli proprius, sed cedit in usum
"Nunc mihi, nunc alii. Quocirca vivite fortes,
"Fortiaque adversis opponite pectora rebus.

*uno poculo multaretur*, atque culpa commissa quasi potandi magistra omnibus esset." Predicow ridiculously conjectures, "Post hac ludus erat ποτ'ἐφ potare magistro!!

124. *Venerata*, "Being worshipped," or "implored."

Ib. *Ceres*. As being the goddess presiding over the harvest.

Ib. *Ita*, i. e. Ut *ita surgeret*.

*Ita*, as *nunc surgit*. Sch. Bentl. *Ita*, "thus," scil. "being worshipped." *D.* *Schaefer strangely explains, "Tenent manibus sua pocula hisque altius sublatis (hic enim gestus mente nobis fingendus est) orant deam, ut, *ita*, i. e. in hanc altitudinem crescere jubeat culmos in agris.

Ib. *Culmo surgeret alto*, i. e. that the corn might shoot up high.

125. *Explicuit*. This is poetically attributed to *venerata Ceres*. The meaning is;—full of the good hopes, of a plentiful harvest, inspired by our having paid due reverence to Ceres, we dispel all our anxiety with wine.

127. *Quantò aut ego parcius*, &c., i. e. has there been any great reduction in our expenditure? Has a change of circumstances caused us to live more frugally than we did?

128. *Ut*, "Since."

Ib. *Incola*, i. e. Umbrenus. *Incola* means "an inhabitant," "a settler," as distinguished from *civis*,—*qui alieno loco habitat*. Thus Cic. de Offic. I. 34, joins—*Perigrini incolæque*.

129. *Nam*. This accounts for his calling him *incola*; i. e. "I call him but a settler," for, &c.

Ib. *Propriæ*. To which a person has a peculiar and perpetual right. *Compare Sat. II. 6. 5: *ut propria hæc mihi munera facis*.

131. *Nequities*. As involving the destruction of his property.

Ib. *Vafri*. Applied to law itself, from the character of those who explain it. Comp. Sat. I. 3. 126.

133. *Ofellæ*, i. e. sub nomine Ofellæ. *Compare the following epigram, Anthol. Pal. II. 27:

Ἀγρὸς Ἀχαιμενίδου γενόμην πότε, νῦν, δὲ Μενίππου.
Καὶ πάλιν ἐξ ἑτέρου βήσομαι εἰς ἕτερον.
Καὶ γὰρ ἐκεῖνος ἔχειν μέ ποτ' ᾠήτο. καὶ πάλιν οὗτος
Οἴεται· εἰμὶ δ' ὅλως οὐδενός, ἀλλὰ Τύχης

# SATIRA III.

D. Sic rarò scribis, ut toto non quater anno
Membranam poscas, scriptorum quæque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? At ipsis
Saturnalibus huc fugisti! Sobrius ergo 5

Satira III.—Damasippus, a merchant who had become philosopher, discusses with Horace the Stoic doctrine *omnes homines insanire*.

1. *Sic rarò scribis*, scil. carmina. Damasippus addresses Horace. *Bentley reads, *si raro scribes....quid fiet?* by which the license of lengthening the short syllable *bis* is avoided. "Plerumque quidem hæc productio in quarto hexametri pede, interdum tamen in reliquis invenitur." *Jahn.*

2. *Membranam.* Parchment, vellum. Horace, although not unoccupied, yet had completed but little. He was correcting what he had written on the *tabula cerata*, but had not copied this from it on the *membrana*. It was customary to make use of tablets covered with wax, whilst composing, on account of the facility of erasures or alterations.

*Membrana* is sometimes called *Pergamena*, from *Pergamus*, where it was first prepared and used. *Papyrus*, formed from the coats of the plant of that name, was used before parchment, but the exportation of this was prohibited by Ptolemy, king of Egypt, lest Eumenes, king of Pergamus, should compete with him in the extent or splendour of his library. Hence the discovery at Pergamus of the way of preparing parchment, and its use instead of *papyrus*.

Ib. *Retexens.* Properly applied to "unravelling," "undoing" the work of the loom, as Penelope is said *quidque interdiu texebat, noctu* retexuisse. Hence "altering," "erasing," "correcting." Similarly, Cic. Phil. II. 13: *Itaque jam retexo meam orationem.*

3. *Vini somnique.* The genitive on *benignus*, as *animæ prodigus*, Carm. I. 12, 37.

Ib. *Benignus.* Indulging yourself too freely.

4. *Dignum sermone.* οὐδὲν λόγου ἄξιον, "worth speaking of."

Ib. *Quid fiet?* What will be the end of this? What will you do?

Ib. *At ipsis*, &c. But your retreating to the country during the Saturnalia, appears to promise that you will write. **At*, for *ab*, is the reading of Bentley, who asks, "Quomodo ab Saturnalibus fugere potuit? quid, malum! nonne tam ruri quam in urbe dies Saturnaliorum erant?" Orellius adopts *ab*, and thinks that the objection of Bentley is easily solved, "ruri, ut volebat, summum per otium vivere poterat Horatius, in urbe non item, ubi conviviis interesse debebat."

5. *Saturnalibus.* The *Saturnalia* were the feasts of Saturn, celebrated on the 17th of December, in commemoration of his reign, when all were free. On this festival all classes indulged themselves in joy and festivities—even the slaves were allowed to act as if independent of their masters. Comp. Sat. II. 7. *Lucian humorously thus describes the nature of the feast: πίνειν καὶ μεθύειν καὶ βοᾶν καὶ παίζειν καὶ κυβεύειν καὶ ἄρχοντας καθίστασθαι κωμικοὺς οἰκέτας ἐν ὄχλῳ καὶ γυμνὸν ᾄδειν καὶ κρότειν ὑποτρέμοντα.

Ib. *Huc.* Hither—to your Sabine villa.

Dic aliquid dignum promissis: incipe: nil est!
Culpantur frustra calami, immeritusque laborat
Iratis natus paries dîs atque poëtis.

5. *Fugisti.* From the noise and riot of city festivities.

Ib. *Sobrius.* Now that you are removed from the dissipation of a town life. Or, you could not write before, because you were *vini benignus*, now *sobrius dic aliquid*, &c. *Bentley joins *sobrius fugisti*, but the cæsura favours the collocation *sobrius dic ergo*.

6. *Dignum promissis.* Worthy of what we have been led to expect from your promises, either expressed in words, or implied by your countenance *multa et præclara minante*, &c. Thus Epist. ad Pison.:

Quid dignum tanto feret hic promissor hiatu?

Ib. *Nil est.* You have no excuse now. There is nothing to prevent you.—Des. Your excuses are all groundless—they are no reasons for refusing.—B. After waiting for some time to see if Horace will comply with his request *incipe*, he adds *nil est*, "you write nothing," "there is nothing produced."—D.

Francis ascribes these words, and the next two lines to Horace, who, after making a vain attempt, exclaims *nil est*, "it is all in vain, I cannot write."

7. *Culpantur frustra calami.* It is without cause that you find fault with the pens, and beat the wall, that is undeserving of such treatment. It is not the badness of the pens that prevents your writing—nor is the wall the cause of your failure. Thus Pers. Sat. III. 12:

Tunc queritur crassus calamo quod pendeat humor,
Nigra quòd infusâ vanescat sepia lymphâ;
Dilutas queritur geminet quòd fistula guttas.

And 19: An tali studeam calamo?

Ib. *Calami.* Reeds, pointed and split, used for writing, as our pens.

Ib. *Immeritus.* Unoffending, innocent, not deserving such treatment.—Thus I. 211. *Ajax cùm immeritos occidit, desipit, agnos*, and Juven. Sat. X. 60:

——— et immeritis franguntur crura caballis.

Ib. *Laborat.* Suffers from your indignation—is beaten. Similiarly Pers. Sat. I. 106: Nec pluteum cædit

8. *Iratis natus paries dîs atque poetis.* Born to misfortune is expressed by *iratis natus dîs*. In consequence of the harsh treatment which the wall receives from the indignant poet, Damasippus says, that it was *iratis natus dîs*, humorously adding *poetis*.—D. Thus Juven. Sat. X. 129, calls Demosthenes *Dîs ille adversis genitus*.

After vain attempts to write on the wall covered with wax, the failure is ascribed to it, as if it were unlucky—inauspicious—born in an evil hour, when both gods and poets frowned on it.—*L. Z.* Similiarly, Sat. VII. 14, a changeable person is said to be

Vertumnis, quotquot sunt, natus iniquis.

Ib. *Natus.* As to the application of this to inanimate objects, comp Carm. III. 21. 1: O nata mecum consule Manlio ——pia testa—, and Epist. II. 1. 233: in cultus qui versibus et male natis.

Atqui vultus erat multa et præclara minantis,
Si vacuum tepido cepisset villula tecto. 10
Quorsum pertinuit stipare Platona Menandro?
Eupolin, Archilochum, comites educere tantos?
Invidiam placare paras virtute relictâ?

8. *Paries.* The wall was covered with wax, that authors might write down without delay whatever occurred to them. Hence the reason that *the wall* suffers from the anger of the poet.—*Sch. L. Z.*

Horace calls the tablets covered with wax (*tabulam ceratam*) *parietem.*—Des.

If *mensa*, had been used instead of *paries* the meaning to be deduced would have been the same. There is no necessity for supposing that the wall was covered with wax, or that *paries* is used for *tabula*. Damasippus merely wishes to express, that the poet, vexed by his failure, turns his rage against some innocent object (such as the wall of his chamber), as if it were the cause of his sterility.

9. *Atqui.* And yet.

Ib. *Erat*, "Was" that of one.

Ib. *Multa et præclara minantis.* Thus Epist. I. 7. 3:

——— multa et pulchra minantem.

Ib. *Minantis.* Promising—intending—designing. **Minantis*, "promitentis (ut ἀπειλεῖν) de rebus majoribus." ORELL.—*Si*, h. l. "de tempore, *ubi primum.*" ORELL.

10. *Vacuum.* Unoccupied with business—free from the annoyances, to which you are subject in the city—undisturbed.

Ib. *Villula.* The Sabine retreat given to him by Mæcenas. On this comp. Epist. I. 16. *Bentley for *tecto* proposes *lecto.* "Sed rectius sub *tectum* suum recipit villula dominum quam *lecto.*" ORELL.

11—12. What was the object (or what was the use) then, of bringing to the country such a collection of books, the writings of Plato, Menander, Eupolis, and Archilochus?

11. *Quorsum.* Compounded of *quò* and *versus*, "towards what." Hence "to what end?"—"to what purpose?"

Ib. *Platona.* The Athenian philosopher, the most celebrated of the pupils of Socrates. He died about 348, B. C. *Some suppose *Plato*, the comic poet, to be intended; but Horace considers *sapientia* to the *fons scribendi recte* and elsewhere speaks of the efficacy of the *chartæ Socraticæ*, A. P. 310.

Ib. *Menandro.* The Athenian poet, the most distinguished of the authors *novæ comœdiæ* (note Sat. I. 4, 2) and whose dramatic compositions were the model of Terence's comedies. He lived in the latter end of the fourth century, B. C.

12. *Eupolin.* Vid. note, Sat. I. 4. 1.

Ib. *Archilochum.* A poet of Paros, celebrated for his satire, virulence, and indelicacy. He is said to have been the introducer of the Iambic metre. He lived in the 7th century, B. C.

Ib. *Comites*, scil. Eupolis and Archilochus.

Ib. *Tantos.* Of such high character—of so great celebrity.

13. Is the reason of your not writing, the desire of removing the odium

Contemnêre, miser: vitanda est improba Siren,
Desidia: aut, quicquid vitâ meliore parâsti,
Ponendum æquo animo. H. Di te Damasippe, deæque,
Verum ob consilium donent tonsore: sed unde
Tam bene me nosti? D. Postquam omnis res mea Janum

which you had brought upon yourself by your compositions? or, do you intend to disarm envy by deserting virtue? to appease the jealous by writing no more?

Ib. *Invidiam.* Odium arising from his Satires.—*D.* Or the envy—jealousy of his character as an author.

Ib. *Virtute relictâ.* By giving up the writing of Satires—by writing no more.

14. Such conduct will only change hatred into contempt.

Ib. *Siren.* The Sirenes (Σειρῆνες from σειρά, *catena*) were sea nymphs, living near Pelorus in Sicily, and afterwards near *Capreæ* in the *mare Tyrrhenum.* Their singing was so sweet, that those who listened to them became regardless of everything else, and at last perished for want of sustenance. Hence "indolence" is allegorically a Siren, whose charms are the source of misery and destruction.

15. *Quicquid.* Any character—reputation—honour.

Ib. *Vitâ meliore.* That part of your life in which you exerted yourself, i.e. *vitâ meliore*, for *meliore parte vitæ*, as in Sall. Bell. Catilin, LII. vita cetera *eorum huic sceleri obstat.* Similiarly Terent. Prol. Adelph., in primâ fabulâ, for *in primâ parte fabulæ*, also Virg. Æn. VIII. 662. In summo (*clypeo*) for *in summâ parte clypei*, or *vita* means "course of life," so that *vitâ meliore* is equivalent to *moribus melioribus, proposito honestiore.*

16. *Ponendum*, scil. *ponendum est;* must be given up—resigned.

Ib. *Di te, Damasippe.* Horace, affecting an ignorance of Damasippus being a Stoic philosopher, and, accordingly allowing his beard to grow, in return for the good advice which he had given him, prays that the gods may bless him with a barber, that he may be soon freed from his long beard.

Ib. *Damasippe.* He had been engaged in the purchase and sale of antiques, vases, statues, gardens, &c.; but having lost his property in this way, he became a philosopher, as he mentions l. 37. *He is spoken of by Cicero as a dealer in statues and gardens. Ep. Fam. 7. 23.—Att. XII. 29. 33.

17. *Verum.* Good, just, sincere. Comp. Epist. I. 12. 23, also Gronov. and Drakenb. at Liv. II. 48.

Ib. *Tonsore.* Either "to cut it off," as if supposing that his poverty was the reason that he had not shaved it, or "to dress it," that, as his Stoic profession required that it should be allowed to grow, it might at least be well trimmed. Or, finally, as the beard was the badge of the philosophical sect to which he belonged, Horace's prayer that the gods *donent tonsore*, is equivalent to saying that he was unworthy of being considered a philosopher.

18. *Postquam omnis*, &c. Damasippus replies to Horace's question, and informs him that since the loss of his property, he had nothing else to do but mind other people's business.

Ad medium fracta est, aliena negotia curo,
Excussus propriis: olim nam quærere amabam,
Quo vafer ille pedes lavisset Sisyphus ære,

Ib. *Janum ad medium.* This was the place where persons engaged in business met to buy and sell, as at our Exchange. Here, likewise, money-lenders and usurers resorted. Damasippus ruined himself there by the purchases which he made, or by inconsiderately borrowing sums of money at usurious interest.

There were three statues of Janus, one in the entrance of the Forum, another in the middle, and a third at the end. Hence the terms, *summus, medius,* and *imus Janus.* Comp. Epist. I. 1. 54: *Medius Janus* was the place where usurers met to transact their business.—*Sch.* Others assert that there was but one statue, and that in the middle of the Forum, at the Rostra, hence called *medius Janus.* Some again say, that there were two statues, and that the space between them was called *medius Janus.* According to any of these views, we understand a part of the Forum; but there is another opinion, that *Janus* was the name of a street, called (as Facciolati says) either from a statue or a temple of Janus, or from three *Jani,* i. e. "arcades," "passages," "arched ways." One end of this street was called *summus Janus,* the middle *medius Janus,* the other end *imus Janus.*

It appears more probable, that the terms *summus, medius,* and *imus Janus,* arose from "three arches," sacred to Janus that were in the *Forum Romanum.* The central one, to which reference is made here, was the resort of brokers and money-lenders.

9. *Fracta est,* "Was lost," "was wrecked," as the term is applied to the wreck of a vessel.

20. *Excussus propriis,* scil. *propriis* negotiis. *Excussus* properly means "shaken out of," "thrown out of," hence "deprived," "destitute of," as Virg. Æn. VI. 353: *Navis* excussa *magistro.* **Excussus,* "a creditoribus ejectus ex possessionibus meis." Orell.

Ib. *Olim nam,* &c. He had been a collector of antiques. Comp. Cic. Epist. ad Famil. VII. 23.

Ib. *Quærere amabam Quo—ære. Quærere* means not merely to obtain, procure, but likewise to examine, investigate. The first sense applies to *quo vafer ille pedes,* &c., the second to *quid sculptum infabrè,* &c.—D

21. *Quo—ære,* i. e. *æs, quo,* &c. Damasippus formerly desired to get into his possession *that brazen vessel, in which* Sisyphus, &c.—D.

The use of *æs* and *æra* (by Synecdoche) for things made of brass is not unusual—(Thus Virg. Æn. II. 734:

Ardentes clypeos atque æra micantia cerno,

and Æn. VI. 165: *Ære ciere viros:*) as we say "bronzes."

Ib. *Vafer ille—Sisyphus.* Sisyphus, the son of Æolus and Enaretta, was the founder of Ephyre, afterwards called Corinth. He was celebrated for his craftiness, hence called Hom. Il. VI. 53: *κέρδιστος ἀνδρῶν,* and here *vafer.* The Schol. Cruq. informs us that he first discovered the way of tempering brass, but yet it was not until long after his time that the Cyprian brass lost its high estimation, and the Corinthian became celebrated. Pliny (XXXIV.

Quid sculptum infabrè, quid fusum durius esset:
Callidus huic signo ponebam millia centum:
Hortos egregiasque domos mercarier unus
Cum lucro nôram; unde frequentia Mercuriale
Imposuere mihi cognomen compita. H. Novi,
Et morbi miror purgatum te illius. D. Atqui

2.) and Florus (II. 16.) mention the origin of the *æs Corinthium*. When Corinth was taken by Mummius (146 B. C.) and the city set on fire, the brass, gold, and silver melting mixed together, and formed that kind of metal afterwards so precious, as *æs Corinthium*. Hence Torrentius remarks that *æs Sisyphi* merely means brass precious to a virtuoso from its great antiquity whilst Gesner observes that this passage proves that the poet thought that the *æs Corinthium* was of more ancient date than the burning of the city—i. e. that Corinthian brass, even in the days of Sisyphus, was celebrated.

Ib. *Ille*, "That" celebrated, as before. Sat. I. 3. 4.

22. *Quid sculptum infabrè*. Damasippus wished to be a judge of the defects in carving and casting.

Ib. *Infabrè*, "Rudely," "unskillfully," "without art."

Ib. *Fusum durius*, "Cast," "moulded"—*durius*, "too roughly," the opposite to *mollius*. *Excudent alii spirantia* mollius *æra*. Virg. Æn. VI. 847.

23. *Callidus huic signo*, i. e. he was so experienced, and nice a connoisseur in statues, that he was in the habit of determining their exact value.

Ib. *Huic*, "For this"—not pointing to any particular one, but as we should say "for one." Thus *Ut lethargicus* hic l. 30.

Ib. *Ponebam*, i. e. **ponebam pretium*, "I estimated," "valued," "determined the value to be."

Ib. *Millia centum*, scil. sestertiûm *millia centum*, i. e. 100,000 *sestertii*. Comp. note, Sat. I. 3. 15.

24. *Hortos*. Comp. Cic. Epist. ad Attic. XII. 29 and 33.

Ib. *Mercarier*, i. e. *mercari*.

25. *Cum lucro*, "With profit," i. e. so as to secure profit to himself on selling them.

Ib. *Unde*, "Whence" in consequence of which.

Ib *Mercuriale*. I was commonly called *Mercury*.—Schol. Cruq. L. D. For Mercury is the god presiding over gain and traffic. Comp. Pers. Sat. VI. 62.

Or, *Mercurialis*, "the favourite of Mercury."

If we read with Sanad. Cunningh. and Wakef. *Mercuriali*, the second interpretation should be received. *"*Merculiales* collegium mercatorum erant Romæ." Cfr. Od. II. 17. 28.

26. *Compita*. Places where many roads meet (*competunt*.) The Schol. Cruq. informs us that it was there that auctions were usually held, hence the term *frequentia*.

Ib. *Novi*. Horace speaks.

27. *Morbi—illius*, i. e. his taste for making such purchases. *Morbi illius*—a Græcism for *morbo illo*. * *καταβῆναι τῆς νόσου*.

Ib. *Atqui—urget*. Damasippus says that his former complaint was removed by another, i. e. that he lost his taste for purchasing curiosities, in his

Emovit veterem mirè novus, ut solet, in cor
Trajecto lateris miseri capitisque dolore; 29
Ut lethargicus hic, cùm fit pugil, et medicum urget
H. Dum ne quid simile huic, esto ut libet. D. O bone, ne te

admiration of the Stoic Philosophy; or, instead of pursuing his own interest, he now attended to the business of others. Jahn (following Morgenstern, de Sat. et Epist. Horat. discrim. p. 57.) ascribes, ll. 26—30. to Horace.

28. *Veterem,* scil. morbum. Similarly *novus* morbus.

Ib. *Mirè.* This is usually connected with *emovit*—but incorrectly—as it appears to me, join it with *novus.* Comp. Ovid. Metam. XV. 408: *Si tamen est aliquid* miræ novitatis *in istis.*

Ib. *Ut solet.* As is usually the case with regard to the body, i. e. as it is no unusual thing for one disorder to remove another, scil. *dolore lateris miseri et capitis trajecto in cor, ut solet.*

Ib. *Cor.* The stomach. *"Ut interdum κακεξία, h. l. os ventriculi."—ORELL.

29. *Lateris—dolore.* A person afflicted with this *morbus* is called *pleuriticus.* Damasippus compares the change in his disorder to that of a person who had been *pleuriticus,* but became *cardiacus,* or rather he says metaphorically, that from being *pleuriticus* he became *cardiacus.* Thus, with the punctuation, which I have adopted from G. and D.; but if we punctuate—*emovit veterem mire novus* (thus C. L. Bent. Juv.); we need not understand any metaphorical application, but there are two illustrations—one drawn from a *pleuriticus* becoming a *cardiacus,* the other from a *lethargicus* becoming *phreneticus.*

Ib. *Miseri.* The part attacked by any disorder or pain is called *miser locus.* Thus here *miserum latus.*

30. *Lethargicus.* A person labouring under lethargy, a morbid drowsiness, and a disinclination to exertion. The word (λήθαργος) is derived from λήθη, forgetfulness, and ἀργὸς, inactive.

Ib. *Hic.* Comp. l. 23.

Ib. *Cùm fit pugil.* When, instead of lethargy, he is seized with a pugilistic fit and attacks his physician. This I consider an illustration of a *mire novus morbus* removing the former disorder. Cruquius and Doëring think that it is used to show that the new disorder was worse—more violent—than the former.

31. *Dum ne quid,* &c., i.e. *dum ne quid* tibi accidat *simile huic, esto ut libet,* or, *dum ne* facias *quid simile huic, esto ut libet.* Horace, alarmed by the illustration of the change of disorders, declares that for his part Damasippus may become what he pleases—have any change of disorder at all, provided he does not imitate the *lethargicus,* become *pugil* and attack him.—Sch. Porph. L. T. Heins. Juvent. De. D

*Dum ne quid simile huic* accidat;—provided nothing like that happens to me—i. e. provided that the change of my disorder be not from *lethargy* (scil. not writing) to madness.—*Z.*

Damasippus had illustrated the change of his disorder by *ut lethargicus,* &c. Horace, tracing in this some relation to himself, as his illness might be

Frustrere; insanis et tu stultique prope omnes,
Si quid Stertinius veri crepat; unde ego mira
Descripsi docilis præcepta hæc, tempore, quo me
Solatus jussit sapientem pascere barbam,
Atque a Fabricio non tristem ponte reverti.

termed lethargy, immediately exclaims, "provided nothing like such a change occurs to me, *esto ut libet.*"

31. *Huic.* To this—the *lethargicus* becoming *pugil;* or *huic* lethargico; or *huic* used for *mihi,* as *hunc hominum.* Vid. note, Sat. I. 9. 47.

Ib. *Esto ut libet.* Be whatever you please, or let it be as you please; i. e. I make no objection to your resembling in the change of your disorder the *lethargicus,* who became *pugil,* provided that nothing like that occurs to me.

Ib. *O bone.* Damasippus, vexed at Horace's insinuation about his becoming mad, whilst he affected to consider himself in his senses, attempts to undeceive him, and prove that he is mad. *Dixerit insanum qui me totidem audiet.*

Ib. *Ne te Frustrere.* Don't deceive yourself by the supposition that you are in your senses—you were mistaken when you thought it necessary to say *dum ne quid simile huic,* for *insanis et tu stultique prope omnes.*

32. *Stultique prope omnes.* According to the Stoic dogma *omnes stultos insanire.* The construction is either *stultique prope omnes* insaniunt, or *stultique* sunt *prope omnes.*

Ib. *Prope omnes,* "Almost all"—except the wise; similarly, equally, altogether all.

33. *Quid—veri.* As *quid pulchri.* Sat. I. 1. 44.

Ib. *Stertinius.* A Stoic philosopher, who wrote (as the Schol. informs us) two hundred and twenty volumes on the opinions of his sect.

Ib. *Crepat,* "Speaks," "tells."

Ib. *Unde.* For *a quo,* from whom.

34. *Descripsi,* "Derived," "drew."

36. *Sapientem pascere barbam.* * πωγωνοτροφεῖν—i. e. to become a philosopher. ἐκ πώγωνος σοφός.

Ib. *Sapientem.* Join with *barbam,* i. e. "a philosophic beard. Similiarly, Persius, Sat. III. 53:

> Quæque docet sapiens braccatis illita Medis
> Porticus.

Doëring joins it with *me,* i. e. *me futurum philosophum.*

Ib. *Pascere,* "To nourish"—i. e. to allow to grow.

35. *A Fabricio ponte.* This bridge connects the island in the Tiber with the left bank of the river. Its modern name is *Ponte di quattro Capi,* from an image of *quadrifrons Janus,* which is near it.

Ib. *Non tristem,* "In good spirits"—*bono animo,* θαῤῥοῦντα, as if *Stertinius jussit non tristem esse et reverti;* or "in good spirits" on account of what I have heard from Stertinius.

"Not sorry"—that I had not effected the purpose for which I had come there, i. e. well satisfied that I had not drowned myself, or "not unwilling" to follow his advice and *reverti.*

Nam male re gestâ, cum vellem mittere operto
Me capite in flumen, dexter stetit, et—Cave faxis
Te quidquam indignum: pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi.
Primum nam inquiram, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam
Quem mala stultitia, et quemcunque inscitia veri

37. *Malè re gestâ*, i. e. having lost my property. Those who lose their property by mismanagement, or carelessness, &c., are said *male rem gerere.*

Ib. *Operto capite.* Those who devoted themselves to death, covered their heads. Comp. Liv. VIII. 9: *Pontifex eum togam prætextam sumere jussit*, et velato capite, &c.; also Eurip. Hecub. 432: ἀμφιθεὶς πάλᾳ πέπλοις. Hence Cruquius supposes that Damasippus did so, as he had devoted himself *patri Tiberino.* But it was a usual custom with those who destroyed themselves. Thus Liv. IV. 12 (quoted by D.): *Multi ex plebe, spe amissâ, potiùs quàm ut cruciarentur trahendo animam, capitibus obvolutis se in Tiberim præcipitaverunt.* Similiarly, with those who were executed, as Liv. I. 26: *I caput obnube liberatoris urbis hujus.* Julius Cæsar (Suet. Jul. 82) when he was attacked by the conspirators—*togâ* caput obvolvit.

38. *Dexter.* Omens on the right hand side were considered favourable. Hence *dexter* for *felix, propitius, opportunus.* Stertinius came up to Damasippus just in time to prevent his drowning himself—thus *dexter stetit*

Ib. *Cave faxis*, as frequently. Thus Terent. Andr. IV. 4. 14: Faxis cave. Heaut. V. 4. 8: Cave—*unquam istuc verbum ex te audiam.*

Ib. *Cave.* This is one of those words of the *second conjugation*, whose final syllable, especially in dissyllables in the imperative mood, as in *vide, vale*, is *sometimes* shortened.—*D.*

Servius (on Virg. Æn. IV. 409) thinks, that when the final syllable is shortened, it is to be traced to *cavo, cavis*, of the third conjugation.

Ib. *Faxis.* *Faxim* and *faxo*, "is," "it," are used for *faciam, fecerim*, and *fecero.*

39. *Malus*, i. e. false, improper, unbecoming, pernicious.

41. *Quid sit furere*, "What madness is"—*furere* according to the Greek custom, used for the substantive, *furor.* Comp. Pers. Sat. I. 9; VI. 38

42. *Quin.* Not "but" you may, &c.—but, "why" you should not, &c., i. e. Stertinius will not attempt to dissuade him from his intention of drowning himself.

Ib. *Fortiter.* As Damasippus thought

43. Stertinius gives a definition of *insanus.*

Ib. *Stultitia mala.* Not meaning ea *stultitia*, quæ est *mala*, but a general characteristic of *stultitia.*

Ib. *Mala.* Vicious, erring, pernicious.

Ib. *Inscitia veri*, either *inscitia veri*, as Ovid. Metam. VII. 92:

Quid faciam video, nec me ignorantia veri—.

Cæcum agit, insanum Chrysippi porticus et grex
Autumat. Hæc populos, hæc magnos formula reges,
Excepto sapiente, tenet. Nunc accipe, quare
Desipiant omnes æque ac tu, qui tibi nomen
Insano posuere. Velut silvis, ubi passim
Palantes error certo de tramite pellit;

or *inscitia agit cœcum veri*, for *inscitia* sometimes does not refer to ignorance of any particular thing, but is taken generally, as Pers. Sat. V. 99: *ut teneat vetitos* inscitia *debilis actus*.

44. *Cœcum*. Either simply *cœcum*, or *cœcum veri*, as Sat. I. 10: *seri studiorum*. Pers. Sat. V. 75.

——— Heu steriles veri, quibus una Quiritem.

Virg. Æn. VII. 452:

——— quam veri effœta senectus.

And X. 631:

Aut ego veri vana feror.

And Lucan. II. 14:

——— sit cœca futuri Mens hominum fati—.

Ib. *Chrysippi*. The philosopher, of whom see note, Sat. I. 3. 123.

Ib. *Porticus*. The στοά at Athens, where Zeno taught his disciples. Hence the name Στωικὸς, *Stoicus*. This *stoa* is called pœcile (ποικίλη), from the paintings which it contained, of the battle of Theseus and the Amazons, that of Marathon, and the victories of the Athenians. "It is probable (says Col. Leake in the Topography of Athens, p. 118) that some walls, which are still to be seen at the church of Panaghía Faranoméne, are the remains of this celebrated building."

Ib. *Grex*, i. e. the sect. Similarly, Epist. I. 4. 16: *Epicuri de* grege *porcum*.

45. *Autumut*, "affirms," "asserts," not "thinks." *Schoëman thinks *Auere*, *autumare* (αὐχεῖν), *auctor*, to be connected.

Ib. *Formula*, "Definition." χαρίον. *Formula* (the diminutive of *forma*) means a set form of words to be used in drawing out a writ or process.

46. *Tenet*, "Includes," "embraces." κατέχει.

Ib. *Nunc accipe*, &c. Now I will prove that the very persons who have called you mad, are just as mad themselves as you.

48. *Insano*. As Sat. I. 3. 58: *illi Tardo ac cognomen pingui damus*. Previously, from his gains, he had acquired the cognomen of *Mercurialis*, now *Insanus* is his appellation, for he lost.

Ib. *Posuere*. As Sat. I. 3. 42: *Errori nomen virtus posuisset honestum*, &c.

Ib. *Velut silvis*. Stertinius illustrates the madness of mankind by the wanderings of persons in a wood. One goes to the right, the other to the left, yet, although differing in the directions which they take, they both deviate from the direct path through it. This Damasippus should consider as his case with regard to those who call him mad. If he in one particular deserve the appellation, they in some other merit the same—they are as mad as he is, but the madness manifests itself in a different way.

49. *Palantes*. Wandering up and down. The word is probably derived

Ille sinistrorsum, hic dextrorsum abit; unus utrique
Error, sed variis illudit partibus: hoc te
Crede modo insanum, nihilo ut sapientior ille,
Qui te deridet, caudam trahat. Est genus unum
Stultitiæ nihilum metuenda timentis; ut ignes
Ut rupes, fluviosque in campo obstare queratur:
Alterum, et huic varum, et nihilo sapientius, ignes
Per medios fluviosque ruentis: clamet amica
Mater, honesta soror, cum cognatis pater, uxor:

from *the straggling* of soldiers, when sent out to cut *palos* for strengthening the camp.

Ib. *Error.* Thus Virg. Æn. V. 590: *quâ signa sequendi Falleret indeprensus et irremeabilis* error—VI. 27, and VII. 199.

Ib. *Tramite.* From *trameo* (i. e. *transmeo*), properly means "a crossway," "a by-road," now applied to "the path" leading through the wood.

50. *Abit,* scil. *ab certo tramite.*

Ib. *Unus utrique error,* scil. they both agree in mistaking the right road.

51. *Hoc te—modo,* * "refertur ad v. *velut.*" Orell.

53. *Caudam trahat,* i. e. derideatur. The expression *caudam trahere* is derived from the custom of children tying something behind a person whom they wish to ridicule.

Ib. *Est genus unum. Unum stultitiæ genus est* hominis *timentis.*—D. *Stultitiæ timentis.*—L. The man that is under the influence of this species of madness imagines that various things exist, which have really no existence, and thus ea, quæ *nihilum metuenda sunt timet.* He is terrified without cause, but the other (l. 57) feels no fear where there is cause. *Non unus mentes agitat furor; ille sororis In manibus vultu Eumenidum terretur et igni.* Juven. Sat. XIV. 282.

54. *Ut ignes.* Ita *ut ignes.*

56. *Alterum,* i. e. *alterum* stultitiæ genus.

Ib. *Varum,* "Different," "unlike," "opposite," from *varus,* a person whose feet are turned out in different directions. In a similar sense Persius, Sat. VI. 18.

Geminos horoscope, varo
Productis genio.

57. *Ruentis,* i. e. est hominis *ruentis.*

Ib. *Clamat,* i. e. licet, although, *clamat.* Comp. note, Sat. I. 1. 45. We are not without examples of *the imperative mood* used for the subjunctive with a conditional particle. Thus Virg. Æn. IX. 291:

Hanc sine me spem ferre tui—audentior ibo.

Similarly, Æschin. cont. Ctesiph. 72: περιγεγράψατέ μὲ ἐκ τῆς πολιτείας—οὐκ ἐστιν ὅπη ἀνακτήσομαι.

Ib. *Amica.* Doëring reads *amica, mater,* &c. Injudiciously; join *amica* with *mater,* "his affectionate mother," as φίλη μήτηρ. ἠπιόδωρος μήτηρ. Od. ζ. 251.

58. *Cognatis.* Relations by blood—*affines,* relations by marriage

"Hîc fossa est ingens! hic rupes maxima! serva!"
Non magis audierit, quàm Fufius ebrius olim,
Cum Ilionam edormit, Catienis mille ducentis,
"*Mater te appello*," clamantibus. Huic ego vulgus

59. *Serva.* Either *serva* te, or *serva* for *cave*, i. e. "take care."

60. Notwithstanding the cries of his relatives to warn him of his danger, he no more hears them than Fufius, when intoxicated, heard Catienus calling out *mater te apello.*

Ib. *Fufius.* A performer, who sustained the part of Iliona, in Pacuvius' tragedy of the same name. In one part of the play Iliona is represented asleep—Fufius, who was intoxicated, fell in reality asleep, so that Catienus in vain addressed to him, *Mater te appello.*

61. *Ilionam.* The daughter of Priam, who was married to Polymnestor, king of Thrace. Her brother Polydorus had been committed to her, and her husband's care, but she educated him as her son, whilst Deiphilus, who was really her son, was reared as her brother. After taking Troy, the Grecians, having learned that one of the sons of Priam was still living at the court of Polymnestor, sent to that king, offering Electra in marriage, and a large sum of money if he would put him to death. On this Polymnestor, in ignorance, slew his own child Deiphilus, instead of Polydorus. Thus Hyginus Fab. 109. Some think that *Iliona* is another name for *Hecuba*, and Catienus performed the part of Polydorus. But it seems preferable to refer it to a tragedy of Pacuvius, in which Deiphilus, after death, appears to his mother, Iliona, whilst asleep, addressing her with the words (quoted Cic. Tusc. Quæst. I. 44:)

> Mater te appello, tu quæ curam somno suspensam levas,
> Neque te miseret: surge et sepeli natum.

Ib. *Ilionam edormit.* Comp. note, Sat. I. 5. 63. On the Grecian and Roman stage it was customary for men to perform female characters—perhaps this was one of the reasons for using the *persona* or mask. Comp. Juven. Sat. III. 91:

> ——— An melior cum Thaida sustinet, aut cum
> Uxorem comœdus agit, vel Dorida solers?

Similiarly Lucian Σύγγραφ. 1: Αχιλλαος ὁ τραγῳδὸς,.....τραγῳδήσας αὐτοις τὴν Ανδρομέδαν.

Ib. *Catienis.* Catienus performed the part of Deiphilus (i. e. the spectre of Deiphilus), or if reference be made to Hecuba, that of Polydorus.

Ib. *Mille ducentis.* Catienus spoke so loud, in order to waken *Fufius*, that it might be supposed not one, but twelve hundred Catieni were calling out *Mater te appello*, L. Juv. D., or the audience, as the piece did not proceed in consequence of Fufius being asleep and returning no answer, joined Catienus in calling out *Mater te appello.*—De. Thus *mille ducentis* for an indefinite number, as we use "a thousand," &c.

62. *Mater te appello.* In the play, Deiphilus (or Polydorus) is supposed to appear after death, to ask his mother to have him buried. On the necessity of this, comp. Virg Æn. VI. 32:

> Nec ripas datur horrendas et rauca fluenta
> Transportare priùs quàm sedibus ossa quierunt.

Errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo:
Integer est mentis Damasippi creditor?—Esto.
Accipe, quod nunquam reddas mihi, si tibi dicam
Tune insanus eris, si acceperis? an magis excors
Rejectâ prædâ, quam præsens Mercurius fert?
Scribe decem a Nerio:—non est satis;—adde Cicutæ

Ib. *Hvic ego vulgum.* I'll prove to you, that the generality of mankind are affected with a complaint such as that of the person *timentis*, or *ruentis*.—D. I'll prove that the generality of mankind are as much stupified as Fufius was, so that no warnings can withdraw them from the pursuit of gain.—C. De.

*Huic errori* refers to l. 49. Stertinius had illustrated the different kinds of madness by the different mistakes of persons in a wood. He now says that he will prove the similarity.

63. *Similem*, i. e. *similem* errorem *insanire*, as afterwards Epist. I. 1. 101: *insanire solemnia*. *Insanire errorem* is a Græcism such as hilarem *insaniam insanire*, Senec. de Vit. Beat. 12, and *sine me* furere *antè* furorem. Virg. Æn. XII. 680.

64. *Veteres.* *Grecian art ever held its influence on Roman taste, and the most ancient models were considered the most beautiful by a nation which imitated, not invented. Hence the works of all statuaries, down to the reign of Alexander the Great, were eagerly sought for.

65. *Integer—mentis.* In construction, similar to integer *vitæ*. Carm. I. 22. I. Integer *annorum*, Stat. Theb. I. 415; in sense, to integrâ—mente Carm. I. 31. 18.

Ib. *Esto.* Horace concedes the point *Integer est mentis Damasippi creditor?* that he may afterwards show the absurdity of it: or *esto* is used as we say, "suppose the case," *si dicam tibi Accipe.*—G. εἶεν.

66—67. Were I to say to you, take this sum of money—I don't ask you to repay me,—would you not show your sense in accepting it. *An magis*, i. e. *an potius.*

Ib. *Quod nunquam reddas mihi.* Not *quod tu nunquam reddere* possis, but *hac conditione propositâ ut nunquam reddatur*, as Doëring correctly explains it; i. e. the meaning is not, "that I know that you never can repay me," but "that you are never to repay me." *Obiter* remark, that the subjunctive mood, in Latin, frequently expresses our phrase "am to," &c., as *vehatur?* Juven. Sat. I. 143, "is he to be carried?"—*putemus?* Sat. IV. 27, "are we to think?" *Accipe quod*, &c. then is the same as, "Take this sum of money which I make you a present of." Stertinius insinuates, that Damasippus' creditor in reality makes him a present of what he nominally lends him.

68. *Præsens*, "Propitious." κεροδῶος.

Ib. *Mercurius.* Comp. note l. 25.

69. Damasippus' creditor is addressed now: "Take every precaution that the practice of the most wary usurers can suggest, still your debtor, Damasippus, Proteus-like, will escape."

Ib. *Scribe.* *Scribere* is sometimes used in the sense "to acknowledge the

Nodosi tabulas centum;—mille adde catenas:— 70
Effugiet tamen hæc sceleratus vincula Proteus.
Cum rapies in jus malis ridentem alienis,

receipt of a sum borrowed," hence some have supposed that the meaning here is *scribe te decem* sestertia accepisse *a Nerio*, as said by Damasippus' creditor. Thus, *Nerius* is a banker, with whom Damasippus' creditor (Perillius) had lodged his money, and in whose books Damasippus, when drawing the ten sestertia, was required to acknowledge (*scribere*) the receipt of so much money. But I prefer Gesner's interpretation, *scribe decem* tabulas *a Nerio*, i. e. "draw out ten bonds with all the niceties of *Nerius*," a usurer, well known for his care in wording the bonds, so that there could be no evasion.

69. *Non est satis.* This is not sufficient security—well—draw out a hundred such as Cicuta draws.

Ib. *Cicutæ.* A usurer. Some (Gronov. de Pec. vet. p. 644) think that both he and Cicuta were "lawyers," who drew out forms for bonds in such words, that no ingenuity could detect a flaw in the engagement, so as to release the debtor. *This usurer was no other than Perillius, "cui propter asperitatem et amaritudinem cognomen erat Cicutæ."—*Sch.*

Ib. *Nodosi.* As Juven. VIII. 48: *juris* nodos *legumque ænigmata.* Cicuta bound down his debtors with a form of words so impossible to untie, that he is called *nodosus*, knotty.

70. *Tabulas.* Bonds, forms of engagement.

Ib. *Catenas.* Lit. "chains," i. e. met. obligations, engagements, securities.

71. Notwithstanding all your care in wording your bonds—notwithstanding your thousand securities, your debtor will escape from them, just as Proteus did from any restraint that was put on him.

Ib. *Hæc vincula*, i. e. *decem* tabulas *a Nerio, centum tabulas Cicutæ, mille catenas. Vinculum*, from *vincire*, "to bind," anything that ties or binds—*catena*, a metal chain, iron, or gold, &c.; but this is not always observed.

Ib. *Proteus.* A sea deity, who tended the flocks of Neptune. Comp. Carm. I. 2. 7. He usually eluded those who wished to consult him about futurity, by assuming different forms, and thus escaped without giving any answer, unless the person consulting him held him until he returned to his original form. Comp. Hom. Odyss. IV. 456. Virg. Georg. IV. 407:

> Fiet enim subitò sus horridus, atraque tigris,
> Squamosusque draco, et fulvâ cervice læena,
> Aut acrem flammæ sonitum dabit, atque ita vinclis
> Excidet, aut in aquas tenues dilapsus abibit.
> Sed quantò ille magis formas se vertet in omnes,
> Tantò, nate, magis contende tenacia vincla;
> Donec talis erit mutato corpore, qualem
> Videris, incepto tegeret cùm lumina somno.

72. *Cùm rapies in jus*, &c. If you should take legal proceedings against him for the recovery of your money, he'll elude you by a thousand stratagems.

Ib. *Rapies in jus.* Comp. Sat. I. 9. 77.

Ib. *Malis.* From *mala* (formed by syncope from *maxilla*) "the jaw," "the cheek bone." Its first syllable is long—but that of *mălum*, "an evil," "a misfortune," short.

Fiet aper, modo avis, modo saxum, et cum volet, arbor.
Si male rem gerere, insani est; contra bene, sani;
Putidius multo cerebrum est (mihi crede) Perillî,
Dictantis, quod tu nunquam rescribere possis. 76
Audire, atque togam jubeo componere, quisquis
Ambitione malâ aut argenti pallet amore,

72. *Malis—alienis.* γναθμοῖσι ἀλλοτρίοισιν. Hom. Odyss. The meaning is the same as that of *vultu invito*, Carm. II. 3, or rather with forced laughter, as is the laughter of those who only affect it.—*L.*

People are not usually too careful of what belongs to others, whence this proverbial expression for immoderate laughter, "laughing with another man's cheeks."—Dac. F. *This explanation is justly preferred by Orellius.

*Malis—alienis*, i. e. with the cheeks of his creditor—as the French say, *aux depens du creancier*, at the expense of his creditor.—G.

As the debtor, like Proteus, assumes different forms, it is not with his own cheeks he laughs, but with those of the form which he assumes.—D. Translate, therefore, "with cheeks not his own." Comp. Ovid. Met. III. 202:

——— lacrymæque per ora
Non sua fluxerunt: mens tantùm pristina mansit.

Juven. Sat. III. 105:

Nocte dieque potest alienum sumere vultum.

73. *Fiet aper*, &c. **Aper*, ferox; *avis*, fugax; *saxum et arbor*, mutus. Sch. with more ingenuity than truth.

74. *Contrà bene, sani*, i. e. et *contrà bene* rem gerere, est *sani*. This is not deduction from the former clause, but ll. 75—6 are a deduction from both.

75. *Putidius*, "More disordered;" "more addled"—as Baxter translates it. *Putidum* proprie quidquid mali odoris est; apud Latinos usurpatur de rebus quæ alios quoque sensus, aures, oculos offendunt. *Schol.*

Ib. *Mihi crede.* The introduction of these words has much point, when we recollect the use of *esto*, l. 65.

Ib. *Perillî.* Either the same as Nerius, or Cicuta, or a distinct person from both, a usurer, who, we may suppose, was the creditor of Damasippus.

76. *Dictantis.* Either to you, or to his notary or clerk, the form of the bond for the money which he lends you.

Ib. *Rescribere.* The opposite of *scribere;* i. e. to pay the sum borrowed, to repay. Comp. Ter. Phorm. V. 7. 28:

Illud mihi Argentum jube rescribi.

And Serv. on Virg. Æn. VII. 422.

77. So far Stertinius has confined himself to Damasippus' case, and has comforted him by showing that he is not the only *insanus* in the world—nay, that he is not so *insanus* as the person who gives him credit. He now enters on the proof of the position *omnes stultos insanire.*

Ib. *Togam—componere.* Lit. "to settle his gown," i. e. to prepare for listening attentively. *Nam qui male compositâ togâ sedet, videtur negligenter audire.*—Sch.

Quisquis luxuriâ tristive superstitione,
Aut alio mentis morbo calet; huc propiús me,
Dum doceo insanire omnes, vos ordine adite.
Danda est hellebori multò pars maxima avaris:
Nescio an Anticyram ratio illis destinet omnem.
Hæredes Staberi summam incidere sepulcro:
Ni sic fecissent, gladiatorum dare centum

78. *Ambitione malâ.* As before—prava ambitione. Sat. I. 6. 51. Similarly Sall. Bell. Cat. IV.: *a quo incepto studio me* ambitio mala *detinuerat.*

Ib. *Pallet.* As if *ambitio* and *amor argenti* were disorders. Thus *morbo pallet.*—Juven. Sat. II. and, pallidus *optas.* Sat. X. 189, where it is opposed to *recto vultu,* i. e. *sanus.*

79. *Tristi.* Gloomy—sad.

Ib. *Superstitione.* Cicer. de Nat. Deor. II. 28. gives the derivation of this term. *Qui totos dies precabantur, et immolabant, ut sui liberi sibi* superstites *essent,* superstitiosi *sunt appellati.* Lactant. IV. 28. disagrees. Superstitiosi *vocantur, non quia filios suos superstites optant (omnes enim optamus) sed aut ii, qui* superstitem *memoriam defunctorum colunt, aut qui parentibus suis* superstites, *colebant imagines eorum domi, tamquam deos penates.*

80. *Calet.* As is said of a person attacked with a fever. *Febre* calet *solâ.* Juven. Sat. X. 109.

82. Avarice is the first *mentis morbus,* which Stertinius proves to be *insania.*

Ib. *Hellebori.* An herb which the ancients supposed to have great influence on the brain. It is of two kinds, black and white; the black (which is taken internally) is the species referred to here. Comp. Martyn on Virg. Georg. III. 451:

*Multo pars maxima avaris,* i. e. on account of their extreme madness.

83. *Nescio an.* With affected ignorance; as we say ironically, "it is questionable," where there is no doubt. *Puto probe.*

Ib. *Anticyram.* There were two places of this name—one in Thessaly—the other in Phocis, on the *sinus Corinthiacus,* i. e. Gulf of Lepanto. *The proper form of the name is Ἀντίκυῤῥα. The Latins, following the Greek *accentuation* always make the penult short.

Ib. *Destinare,* "to prescribe," a word peculiar to medicine. See Cels. III. 4.

Ib. *Ratio,* i. e. the Stoic Philosophy.—*B.* Comp. Sat. I. 3. 111; or the knowledge of the violence of their disorder.—D.

84. An instance of the madness of the avaricious.

Ib. *Summam,* i. e. hæreditatis; the amount of property which he left them.

Ib. *Incidere sepulchro,* "Yon cyphered stones his name and wealth relate." It was customary to inscribe on the sepulchre the character, dignity, and principal actions of the persons. Carm. III. 11. 51: *et nostri memorem sepulcro Scalpe querelam.* Ovid. Heroid. XIV. 128: *Scriptaque sint titulo nostra sepulchra brevi.* Juven. Sat. X. 143: *titulique cupido Hæsuri saxis cinerum custodibus*—Staberius wished to have the *eulogium* or *titulus* of wealth.

85. *Ni sic fecissent,* scil. *ni* summam incidissent sepulchro.

Ib. *Gladiatorum dare,* &c. It was customary to present the people with

Damnati populo paria, atque epulum, arbitrio Arri; Frumenti quantum metit Africa. ¶ Sive ego prave Seu recte; hoc volui; ne sis patruus mihi. ¶ Credo

exhibitions of gladiators, &c. Hence the penalty here of violating the injunction. Similarly, Pers. Sat. VI. 48:

> Dis igitur genioque ducis centum paria, ob res
> Egregie gestas, indico.

86. *Damnati.* From the form of a will, in which, when the testator enjoined anything on the legatee, the words were *Damnas esto.* *Thus Inscr. L. T. II. 290: "Si quis hoc sepulchrum vel monumentum cum ædificio universo vendere vel donare voluerit, dare damnas esto ærario populi Romani H. S. L. M. N.

Ib. *Paria,* "Pairs." Comp. Sat. I. 7. 19.

Ib. *Epulum.* Pers. Sat. VI. 50:

> ——— oleum artocreasque popello Largior.

*Epulum* properly means an entertainment given on some public occasion, such as the dedication of a temple, a triumph, during the performance of games, &c. It is used, however, for any entertainment. Thus Juven. Sat. III. 215:

> Unde epulum possis centum dare Pythagoræis.

Ib. *Arbitrio.* As Juven. Sat. XIII. 177: *et* nostro (*quid plus velit ira?*) *necari* Arbitrio.

Ib. *Arri.* A celebrated epicure of expensive habits. The *epulum* was to be under his superintendence, that the expense might punish the heirs for their neglect of Staberius' injunction.

87. *Frumenti quantum,* &c. Also a large quantity of corn—hyperbolically as much as Africa produces. Rome was supplied with corn from Sicily, Sardinia, Egypt, and Africa. The large supplies sent from Africa are frequently noticed. Carm. I. 1. 10: *Quidquid* de Libycis *verritur areis.* Juven. Sat. VIII. 117:

> ——— Parce et messoribus ims,
> Qui saturant urbem, circo scenæque vacantem.
> Quanta autem inde feres tam diræ prœmia culpæ
> Cùm tenues nuper discinxerit Marius Afros?

Cic. pro Leg. Manil. XII.: Siciliam *adiit,* Africam *exploravit: inde* Sardiniam *cum classe venit, atque* hæc tria frumentaria subsidia reipublicæ, &c.

Ib. *Sive ego prave,* &c. Staberius is supposed to speak,—perhaps quotes a part of his will.

88. *Hoc volui,* i. e. that the amount of my property should be inscribed.

Ib. *Ne sis,* "Don't be," as Pers. Sat. III. 96: Ne sis mihi *tutor.*

Ib. *Ne sis patruus mihi.* Don't you censure my injunction, i. e. whether I was right or wrong you have no reason for cavilling—I have ordered that it should be so—that is enough.

Ib. *Patruus.* Lit. "uncle;" but in consequence of the severity with which they are supposed to treat their nephews, used for "severe," "censorious."

Ib. *Credo hoc Staberî.* Stertinius speaks.

Staberius had seen that this question *sive prave seu recte,* would be raised, and that his heirs would consider him mad.—B.

Hoc Staberi prudentem animum vidisse. ¶ Quid ergo
Sensit, cum summam patrimonî insculpere saxo
Hæredes voluit? ¶ Quoad vixit, credidit ingens
Pauperiem vitium, et cavit nihil acrius; ut, si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior: omnis enim res,
Virtus, fama, decus, divina humanaque pulchris
Divitiis parent; quas qui construxerit ille
Clarus erit, fortis, justus.—¶ Sapiensne? ¶ Etiam —et rex,
Et quidquid volet. Hoc, veluti virtute paratum
Speravit magnæ laudi fore. Quid simile isti
Græcus Aristippus, qui servos projicere aurum

I think that Staberius foresaw this, that his heirs would refuse to inscribe the amount of his property, thinking that he *prave hoc voluit*.—D.

Lambinus proposes *jussisse* or *voluisse* for *vidisse*, which Baxter censures with his usual acrimony. Yet I think that either would be better than the reading in the text.

89. *Quid ergo.* Damasippus asks what was Staberius' intention in giving such a direction to his heirs.

Ib. *Voluit.* The legal term for *jussit*.

Ib. *Quoad vixit.* Stertinius replies that Staberius' opinion through life had been that poverty was *vitium*, riches *virtus*, hence he supposed that the inscription telling the amount of his property would perpetuate the recollection of his virtue, and confer honour on his memory.

Ib. *Quoad.* In scansion a monosyllable.

Ib. *Ingens pauperiem vitium.* Thus Carm. III. 24. 42: *Magnum* pauperies *opprobrium*.

93. *Quadrante.* Comp. Sat. I. 3. 133.

Ib. **Perisset.* Some MSS. read *periret*, evidently that the verbs might be in the same case, but the pluperfect is more correct, seeing that its action must precede the other. Thus Ter. Phorm. 2. 69: *Non, si redisset, ei pater veniam daret*.

94. *Nequior.* *"Nequitia usurpatur non solum de luxuria ac libidine, sed etiam de prodigentia, quæ cum illis vitiis conjuncta est." ORELL.

97. *Sapiens ne?* "Noli cum nonnullis hac tribuere Horatio: Damasippus enim ex Stoicorum more se ipse interrogat." ORELL.

98. *Hoc.* This—wealth.

99. The conduct of Aristippus is contrasted with that of Staberius.

Ib. *Quid simile,* i. e. *quid simile isti* fecit *Græcus Aristippus*, scil. how different was Aristippus from Staberius. Thus Lucian Αλιευς. 37: *τί γὰρ ἡμῖν τοιοῦτο βεβίωται*.

100. *Græcus.* Even though a Greek, he showed more exalted feelings than the Roman Staberius.—B.

In mediâ jussit Lîbyâ, quia tardiùs irent
Propter onus segnes? Uter est insanior horum?
Nil agit exemplum, litem quod lite resolvit.
Si quis emat citharas, emtas comportet in unum,
Nec studio citharæ, nec Musæ deditus ulli;
Si scalpra et formas non sutor; nautica vela
Aversus mercaturis: delirus et amens
Undique dicatur meritò. Quî discrepat istis

Aristippus was born at Cyrene (a town of Libya, and capital of Pentapolis), which was founded by a Grecian colony. Hence called *Græcus;* as Sappho, *Æolia puella.* Carm. IV. 9. 11. Similiarly, Sall. Bell. Jug. 79: Græci (i. e. Cyrenses) *optionem Carthaginiensium faciunt,* &c.

100. *Aristippus.* A philosopher, the founder of the Cyrenaic sect, from whom Epicurus derived his opinion regarding *voluptas* being the *summum bonum.*

Ib. *Servos projicere aurum.* His slaves were exhausted by the weight of the gold which they were carrying—he desired them to lighten their burthen by throwing some away. Vid. Diog. Lært. II.

102. *Uter est insanior horum?* i. e. whether Staberius or Aristippus.

103. *Nil agit exemplum.* That instance proves nothing, which in solving one difficulty raises another.

The meaning is, nothing is proved reprehensible by an instance of another thing equally reprehensible. Staberius' excessive love of wealth ought not to be censured from Aristippus' contempt for it. The instance of Aristippus does not prove that *avarus* is *insanus,* for it is questionable whether he (Aristippus) was not himself *insanus.*—D.

Ib. *Litem.* The question whether *avarus* be *insanus.*

Ib. *Lite.* The question whether Aristippus be not so likewise.

104. As the instance of Aristippus proves nothing, Stertinius now turns to another instance which may prove his position.

Ib. **Emptas,* "The moment they were purchased." The participle often has this force; thus Ovid Met. IX. 74: *domui domitamque peregi.* Liv. I. 5: *Lutrones Remum cepisse, captum regi Amulio tradidisse.*

Ib. *In unum,* scil. locum.

105. *Nec Musæ deditus ulli.* ἄμουσος—a man totally devoid of a taste for music.

106. *Formas,* i. e. "lasts." The construction is: *Si* quis *non sutor* emat *scalpra et formas.*

Ib. *Nautica vela.* Supply the ellipsis as above.

107. *Aversus mercaturis.* Comp. Sat. I. 1. 6. 29.

Ib. *Delirat.* Derived from *de,* "from," and *lira,* "a furrow." Hence lit. slipping out of the furrow when ploughing, and met. deranged.

108. *Undique.* On all sides—i. e. by every one.

Ib. *Qui discrepat istis.* Stertinius applies the cases which he had given ll. 105—7. Is not the miser's accumulation of wealth, which he never spends, just as irrational as the purchasing of harps by a man who has no taste for any kind of music, &c.?

Qui nummos aurumque recondit, nescius uti
Compositis, metuensque velut contingere sacrum?
Si quis ad ingentem frumenti semper acervum
Porrectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potiùs foliis parcus vescatur amaris:
Si, positis intus Chii veterisque Falerni
Mille cadis,—nihil est,—ter centum millibus, acre
Potet acetum: age, si et stramentis incubet unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulæ, putrescat in arcâ:
Nimirum insanus paucis videatur, eò quòd
Maxima pars hominum morbo jactatur eodem.

109. **Qui*, i. e. quomodo, as in l. 260: *amator exclusus qui distat*.—Bentl.

110. *Compositis*. Accumulated—acquired.

Ib. *Velut contingere sacrum*. Comp. Sat. I. 1. 72.

112. *Porrectus*. Bentley reads *projectus*, thinking that *porrectus* is applied in the sense "luxuriously reclining," but the justice of this remark is questionable. Nor yet do I agree with Baxter, who discovers a greater consistency in *porrectus* than *projectus*, with *vigilet*. Neither appears consistent with that, unless we suppose that a recumbent posture is the most suitable *vigilanti*. If any alteration take place, read *provectus*, "advanced in age," "old."

Ib. *Illinc*, i. e. Ex acervo frumenti.

113. *Esuriens dominus*. Although he is both *dominus* and *esuriens*

114. *Potiùs*. In preference to the *frumentum*.

115. *Positis intus*. As we say "having laid in."

Ib. *Intus*. In his cellar—in his house, as ἔνδον, Hom. Il. x. 378, and Eurip. Hecub. 1003.

Ib. *Chii*. Comp. note Sat. I. 10, 24.

Ib. *Falerni*. Comp. note Sat. I. 10, 24,

116. *Nihil est*. As *non est satis*, l. 69, i. e. as if it had been said, a thousand casks are mere nothing—well then—three hundred thousand.

117. *Acetum*, i. e. vinum mutatum. Comp. note Sat. II. 2, 58.

Ib. *Age*, i. e. besides—to add to the picture.

Ib. *Unde—Octoginta*. Separated by tmesis for *unde octaginta*—i. e. *unum de octoginta*, "four score years save one."

118. *Stragula vestis*. Bed-clothes.

120. *Nimirum*. *Per ironiam, ubi contrarium intelligendum est*—D. There is no such irony here—*nimirum* is used, as it is Epist. I. 9: *Septimius, Claudi*, nimirum *intelligit unus*, for "without doubt." The meaning is evidently—without doubt, this miser (described ll. 111—119) would be considered mad, only by a few, because the greater number of men are labouring under exactly the same disorder.

Ib. *Eò*. For this reason—accounting for the fewness of those who would consider him mad,

Filius, aut etiam hæc libertus ut ebibat hæres,
Dis inimice senex, custodis?—ne tibi desit?
Quantulum enim summæ curtabit quisque dierum,
Unguere si caules oleo meliore, caputque
Cœperis impexâ fœdum porrigine? Quare,
Si quidvis satis est, perjuras, surripis, aufers
Undique? tun' sanus? Populum si cædere saxis
Incipias servosve, tuo quos ære parâris,
Insanum te omnes pueri clamentque puellæ:
Cùm laqueo uxorem interimis, matremque veneno,
Incolumi capite es? Quid enim? neque tu hoc facis
Argis,

122. *Hæc.* Either the *cados*, l. 115, Juvent.; or this property, these possessions.

Ib. *Libertus.* Comp. note, Sat. I. 1. 99.

Ib. *Ebibat.* Spend in drinking—drink out, as Juven. Sat. 1. 123:

Unâ comedunt patrimonia mensâ.

123. *Dis inimice.* As if his perverseness rendered him odious to the gods. *θεοις ἐχθές. cui omnes dii irati sunt.

Ib. *Custodis?* Stertinius asks what object the miser can have in keeping his property with such watchful care—is it for his heir, or through his apprehensions of a period coming when he may be distressed?

*Custodis*—As Lucian. Διόγ. Αντίσθ. καὶ Κράτ.: *χρήματα ἐφύλαττε τοῖς μηδὲν προσήκουσι κληρονόμοις.*

Ib. *Ne tibi desit*, i. e. Custodis, *ne tibi desit?* Comp. Sat. I. 1. 98.

12. *Quantulum enim*, &c. You need have no apprehensions of distress, for how little reduction would be made in the amount of your property were you, to, &c.

Ib. *Summæ.* As before, Sat. I. 4. 31.

125. *Unguere—caules oleo meliore. Nunc, nunc* impensiùs unge, Unge, *puer*, caules. Pers. Sat VI. 68.

127. *Si quidvis satis est.* If you are content with so wretched a mode of living—if anything will satisfy you—why this rapacity regarding money?

Ib. *Aufers.* From *aufero* compounded of *au* for *ab*, and *fero*. There is but one other word in which *au* is used in composition—*aufugio.* **Surripis*, "take clandestinely." *Aufers*, "take by violence."

128. *Tun' sanus?* Are you in your senses, when you act in this way?

129. *Servosve tuo quos ære parâris.* *Servi ære parati *imperia injusta dominorum non perferunt.*—Sall. Bell. Jug. XXXI. *Bentl.*

130. *Puerique puellæ.* As Sat. I. 1. 85, i. e. there isn't one that would call you *insanus.*

131. *Laqueo uxorem.* Referring, some suppose, to Albutius, of whom Sat. II. 1. 48.

Ib. *Matremque veneno.* As Scæva. Sat. II. 1. 53.

132. *Incolumi capite es?* i. e. sanus *es? incolumi* cerebro *es? incolumi*, "safe," i. e. uninjured, unimpaired, sound.

Nec ferro, ut demens genitricem occidit O restes.
An tu reris eum occisâ insanîsse parente,
Ac non antè malis dementem actum Furiis, quàm
In matris jugulo ferrum tepefecit acutum? 136
Quin ex quo habitus malè tutæ mentis Orestes,

132. *Quid enim?* Stertinius affects to take the side of the *avarus*, who has killed his mother, and adduces the reasons which he might urge as confirmatory of his being *incolumi capite*—that it was not at Argos that the crime was committed, nor yet with the sword, as was the case with Orestes. *Quid enim?* then means "for why" not incolumi mente?—D.

Interpellante affectu interrogat quid dicendum putet.—B.

*Bentley remarks on *Quid enim?* "non negantis sed affirmantis, sic, *militia est potior, quid enim?*" He afterwards proposes *quidni—neque enim*, which Lambinus also preferred, as *quid enim* is not negative, but affirmative. The reading *incolumi capite es*, without a question appears to me preferable; just as in l. 65, I should prefer *integer est mentis Damassippi creditor*, without a question. With the reading in the text, however, admitting that *quid enim?* is affirmative, we may suppose Stertinius omits the answer to *incolumi capite es?* knowing that it would be in the affirmative, and turns to the question *quid enim?* asking the reasons for considering himself *incolumi capite*. Or connecting it more closely with *neque tu hoc facis*, &c., "for what of this,' "why urge this," "that you don't commit the crime at Argos," &c.?

Ib. *Neque tu hoc facis.* Orestes the matricide (you may say), was confessedly mad, but then your case is different—it is not in Argos that the act is committed by you—nor do you make use of the sword.

Ib. *Argis.* From *Argos*, or *Argi*, *Argorum*. The city in Peleponnesus, of which Agamemnon was king. It was there Orestes put his mother to death.

134. *Genitricem.* Clytemnestra, the daughter of Leda, and sister of Helen. She had killed Agamemnon.—Orestes, to revenge his father's death, slew her.

Ib. *Orestes.* The son of Agamemnon and Clymnestra. Comp. Juven. Sat. VIII. 213.

134—141. The circumstances of the act may be different in your cases, but as you are both matricides, you are both mad. For do you suppose that the madness of Orestes commenced in Argos after the murder? No—the feelings which led him to form the plan, before he returned to execute it, were those of an insane person, and so far from the supposition being correct, that it was after the crime he became mad, it was then that he conducted himself without any reprehensible violation of propriety.

134. *Occisâ—parente.* After the murder of his mother.

135. *Malis—Furiis.* After the murder of Clytemnestra, Orestes was persecuted by visions of the Furies. *Comp. Eurip. Orest. 264:

Μέθες· μὴ σῦσα τῶν ἐμῶν Ἐρινύων.
Μέσον μ' ὀχμάζεις, ὡς βάλῃς ἐς Τάρταρον.

and Virg. Æn. IV. 471. Stertinius asks if they had not driven him mad even before he had committed the crime.

136. *Tepefecit.* Poetically, "warmed with blood," for "fixed," "thrust," as Virg. Æn. IX. 419.

137. *Ex quo.* ἐξ οὗ, i.e. *ex tempore quo*, scil. after the murder.

Nil sanè fecit quod tu reprêndere possis;
Non Pyladen ferro violare aususve sororem
Electram; tantùm maledicit utrique, vocando
Hanc Furiam, hunc aliud, jussit quod splendida bi-
Pauper Opimius argenti positi intus et auri, [lis.
Qui Veientanum festis potare diebus
Campanâ solitus trullâ, vappamque profestis,
Quondam lethargo grandi est oppressus, ut hæres
Jam circum loculos et claves lætus ovansque
Curreret. Hunc medicus multùm celer atque fidelis
Excitat hoc pacto; mensam poni jubet atque
Effundi saccos nummorum; accedere plures
Ad numerandum; hominem sic erigit; addit et
illud:

137. *Quo habitus.* In scansion the *o* is not elided—*quo habi|tus.*

Ib. *Habitus est.* Was esteemed—was considered to be.

Ib. *Malè tutæ.* Unsound—similarly *malè sana.* Virg. Æn. IV. 8, and Epist. I. 19. 3. Comp. note, Sat. I. 361. * *Tutus*, in medical phraseology, was used for "sound," "well," "in health." Heinsius proposes *motæ.*

138. *Sanè*, "Assuredly," "surely."

Ib. *Tu.* Not particularly *tu*, but simply "you," or "any one else."

139. *Pyladen.* The friendship between him and Orestes has become proverbial. He was the son of Strophius, king of Phocis, with whom Orestes was placed, to preserve him from the plans of his mother.

Ib. *Sororem.* The sister of Orestes. Juven. Sat. VIII. 216: *sed nec Electræ jugulo se polluit.*

140. *Electram.* The *Laodice* of Homer.

141. *Hanc Furiam.* Eurip. Orest. 259.

Ib. *Splendida.* Either from the characteristic of *atra bilis*, whence madness is said to proceed; L. H. as Pers. Sat. III. 8: *vitrea bilis;* or *honesta, generosa*, as splendide *mendax.* Carm. II. 235.—Juvent. B. D.

142. *Pauper—argenti*, &c. Although wealthy, he was poor, for *avarus semper eget*, although possessed of riches, he never made use of them.

Ib. *Intus.* Comp. note, I. 116.

143. *Veientanum.* A bad wine, from Veii, in Etruria. Pers. Sat. V. 147: *Veientanumque rubellum.* Opimius took even this wretched wine as a treat.

144. *Campanâ.* Comp. Sat. I. 6. 118.

Ib. * *Trulla.* A vessel used for drawing wine, and filling the cup.

Ib. *Vappam.* Comp. note, Sat. I. 1. 104.

Ib. *Profestis.* Comp. Sat. II. 2. 116.

145. *Ut*, "So much as that," "to such a degree that;" or *tam grandi ut.*

146. *Loculos*, i. e. his chests, where his money was locked up.

147. *Celer*, scil. in deciding what treatment to pursue—prompt—quick—in administering relief; or, intelligent, acute, clever, ingenious.

148. *Excitat.* The principal thing to effect, as he was lethargic.

149. *Accedere plures*, scil. *jubet plures*—many, several persons.

"Ni tua custodis, avidus jam hæc auferet hæres."
¶ "Men' vivo?" ¶ "Ut vivas igitur, vigila: hoc age." ¶ "Quid vis?"
¶ "Deficient inopem venæ te, ni cibus atque
"Ingens accedit stomacho fultura ruenti.—
"Tu cessas? Agedum, sume hoc ptisanarium oryzæ!"
¶ "Quanti emtæ?" ¶ "Parvo," ¶ "Quanti ergo?" ¶ "Octussibus." ¶ "Eheu!
"Quid refert, morbo, an furtis pereamve rapinis?"
Quisnam igitur sanus? Qui non stultus. Quid avarus?
Stultus et insanus. Quid? si quis non sit avarus,
Continuò sanus? Minimè. Cur, Stoice? Dicam.

150. *Sic.* In this way—by these means; or having everything prepared in this way.

Ib. *Erigit.* He rouses—excites the attention of the lethargic miser, the same as *excitat* before; or makes him sit up—lifts him up in the bed, that he might see the table, the money, and persons counting it.

Ib. *Addit et illud.* When he had so far roused him, he points out the necessity of his taking something to support nature.

152. *Men' vivo*, i. e. hæc auferetne hæres, *me vivo?* whilst I am alive?

Ib. *Ut vivas igitur, vigila.* If you wish to live, and prevent him from seizing on your property, stay awake.

Ib. *Hoc age.* Look to this—mind this, *ut vivas*, or *ut vigiles;* or "take this," presenting to him *ptisanarium oryzæ*, on which the miser asks *Quid vis?* what do you wish me to do? what is your object in giving me this medicine?—*hoc age* for *noli cessare.*—B.

153. *Inopem.* Exhausted, reduced, weak from want of food. *For *ingens* Bentley reads *præsens*, but since the patient was all but expiring a powerful nutriment was required.

155. *Ptisanarium.* The diminutive from *ptisana* unhusked barley or rice, from πτίσσω, *tundo, tundendo decortico.* Here it means a decoction, a kind of gruel made of *oryza*, rice. *Rice was not then cultivated in Italy, but brought from Ægypt.—The physician purposely uses the diminutive *ptisanarium*, lest he should terrify the patient.

156. *Emtæ*, scil. *oryzæ*, l. 155. **Emtæ*, properly, referring to the rice which was purchased, not *emptum*, agreeing with *pitsinarium*, which was prepared at home.

Ib. *Octussibus*, i. e. Octo assibus. *By the plural form, for the singular *octusse*, the frequency of the purchase is indicated.

157. *Morbo an furtis*, &c. *Morbo*, the lethargy; *furtis*, the extravagant price of the medicines: *rapinis*, the rapacity of his heir.

159. Stertinius prosecutes the inquiry about *sanus.* According to the Stoic habit, he addresses himself, putting as questions the objections which might be raised against his opinions.

Non est cardiacus, (Craterum dixisse putato,) 161
Hic æger. Rectè est igitur, surgetque? Negabit;
Quòd latus aut renes morbo tententur acuto.
Non est perjurus, neque sordidus: immolet æquis
Hic porcum Laribus. Verúm ambitiosus et audax:
Naviget Anticyram: quid enim differt barathrone

Ib. *Qui non stultus*, i. e. *qui est non stultus*. *"Junge, *qui est* NON STULTUS. Sic. Cic. *quid oratori* NON STULTO." *Bentl.*

Ib. *Quid avarus?* i. e. *Quid est avarus?*

160. *Continuo.* εὐθὺς—forthwith, consequently, by direct consequence. Comp. Juven. XIII. 191: *Continuo sic collige—.*

Ib. *Cur, Stoice?* Stertinius addresses himself. *"Cur ex mea disciplina Stoica, dicam." Thus Epictet. II. 20. 22: τί λέγεις, φιλόσοφε.

161. Although a person may be perfectly free from one disorder, yet he may be attacked violently by another. A man may not be mean, but he may be ambitious.

Ib. *Cardiacus.* A person affected with a complaint in the stomach—καρδία as the Greeks say.

Ib. *Craterum.* A celebrated physician of that time. Comp. Pers. Sat. III. 65.

162. *Surgetque*, "Rise"—from his bed.

Ib. *Negabit*, scil. *Craterus negabit.*

163. *Acuto*, i. e. acuti doloris. ὀξείᾳ νόσῳ.

164. *Perjurus.* Comp. l. 127.

Ib. *Immolet æquis*, &c., i. e. let him offer a sacrifice to the gods in gratitude for his being preserved from such disorders.

Ib. *Immolet.* *Immolare* means to throw on the victim, *mola*, a mixture of meal and salt. Hence used for—"to sacrifice." Comp. Virg. Æn. II. 133: *mihi sacra parari, Et salsæ fruges*, and Hom. Il. I. 449.

Ib. *Æquis*, "Propitious."

165. *Laribus.* These were household gods, generally supposed to be the same as the *Penates*. But the *Lares*, probably, were the *Manes* of deceased relatives, the *Penates* were divine—the place in which the Penates were worshipped, was the innermost part of the house (*penetralia*), the *Lares*, either at the hearth (*in foco*), or while absent from home.

As either the good or evil, which occurred to the family, was attributed to the *Lares*, the blessing of not being *perjurus* or *sordidus* required that grateful acknowledgments should be offered to them. Some derive the offering of sacrifice to the Lares, in this case, from the mother of the Lares being said to be *Mania*.

166. *Naviget Anticyram*, i. e. let him use hellebore; for, lavishing money on the people, in pursuit of the objects of ambition, is as much madness as keeping it without making use of it. Comp. l. 83.

Ib. *Barathrone Dones*, "Fling into a gulf," i. e. lavish, waste your property. The man who spends his money on the people with the design of gaining popularity, *barathro donat*. Comp. l. 541. For this use of *dones* (like our phrase "make a present of" in similar circumstances), comp. Juven. Sat. VII. 25:

——— dona Veneris Telesine, marito.

Dones, quicquid habes, an numquam utare paratis?
Servius Oppidius Canusi duo prædia, dives
Antiquo censu, natis divisse duobus
Fertur, et hæc moriens pueris dixisse vocatis
Ad lectum: "postquam te talos, Aule, nucesque
"Ferre sinu laxo, donare et ludere vidi;
"Te, Tiberi, numerare, cavis abscondere tristem:
"Extimui, ne vos ageret vesania discors;
"Tu Nomentanum, tu ne sequerere Cicutam.
"Quare per divos oratus uterque Penates,
"Tu cave, ne minuas; tu, ne majus facias id,
"Quod satis esse putat pater, et natura coërcet.
"Præterea, ne vos titillet gloria, jure-

**Barathrone*, "lege *Balatroni*, qui fuit homo decoctor, qui sua stulte prodigit." *Bentl.*

168. Stertinius introduces *ex re fabellam.*

Ib. *Canusi.* Comp. note, Sat. I. 5. 87.

169. *Antiquo censu.* He was *dives*, according to the size of properties in former times, although at present, perhaps, he would not be called so.

Ib. *Divisse.* For *divisisse.*

171. *Talos.* They were a species of dice, marked only on four sides—2 and 5 which ought to have been placed on the ends were omitted, so that when they fell on the ends the player should throw a second time.

Ib. *Nuces.* They played with the *tali* for the *nuces.*

172. *Ferre sinu laxo.* Either "to be careless regarding," or "to carry about" in togæ *sinu laxo*, that he might play with whatever companion he met. The conduct of Aulus "in carrying with him" the dice, and nuts that he might play, and his readiness to give them to others, led Oppidius to believe that he might afterwards become extravagant and wasteful.

The *sinus* was formed by part of the *toga* which was thrown back over the left shoulder.

Ib. **Ludere*, for this Bentley proposes *perdere.*

173. *Tristem.* Anxious.

174. *Extimui*, "I greatly feared." Comp. Terent. Hecyr. V. 3. 26.

Ib. *Vesania discors.* Avarice and prodigality, different species of madness.

175. *Nomentanum—Cicutam.* Comp. Sat. I. 1. 102, and l. 69.

176. *Penates.* Household gods, so called, because they were placed in the inmost *ædium parte.* (Cic. Nat. Deor. II. 27)—*quòd penitus insident.*

177. *Tu cave.* Aulus.

Ib. *Tu, ne majus.* Tiberius.

178. *Natura coercet.* Whose limits are defined by nature. Thus Tacit. Annal. I. 11.

179. *Titillet.* Lit. "tickle," from *τίλλω, vello.*

Ib. *Gloria.* Ambition—the desire of obtaining offices in the state -popularity, &c.

Ib. *Jurejurando.* The ablat. from *jusjurandum, jurisjurandi*, &c

"Jurando obstringam ambo: uter ædilis, fueritve
"Vestrùm prætor, is intestabilis et sacer esto. 181
"In cicere atque fabâ bona tu perdasque lupinis,
"Latus ut in Circo spatiere, et æneus ut stes,
"Nudus agris, nudus nummis, insane, paternis?
"Scilicet, ut plausus, quos fert Agrippa, feras tu

180. *Ambo.* According to the Greek form, for *ambos.*

Ib. *Uter.* Whichever of you—*uterque,* both of you—*utervis,* either of you.

Ib. *Ædilis,* Magistrates, called from their office—*a curâ* ædium, as it was their business to inspect the public and private buildings, &c. They and the prætors were the principal officers in colonies or free towns. Hence the care of Oppidius lest his sons should aspire to either dignity at Canusium. Comp. Juven. Sat. X. 101:

——— vasa minora
Frangere pannosus vacuis Ædilis Ulubris.

Also Pers. Sat. I. 126:

——— Italo quòd honore supinus
Fregerit heminas Areti Ædilis iniquas.

181. *Prætor.* Comp. Sat. I. 5. 34:

Fundos Aufidio Lusco Prætore libenter.

Ib. *Intestabilis.* Who cannot make a will, receive legacies by will, or be witness to a will. Comp. Sall. Jug. Bell. 77: *improbus* intestabilisque *videtur.*

Ib. **Sacer.* Devoted to execration. Qui leges sacratas, quibus innitebantur plebis jura, violarat, is plebiscito in comitiis tributis rogato sacer dis inferis judicabatur. FEST.

182. *In cicere atque fabâ que lupinis.* Distributions of these were frequently made to the people by candidates for offices, or by the ædiles at the celebration of the games, &c. Oppidius asks whether his son would be so mad as to squander his property in largesses, for the sake of obtaining an office in the state. Comp. Pers. Sat. V. 177:

——— Vigila et cicer ingere largè
Rixanti populo, nostra ut Floralia possint
Apricî meminisse senes.

183. *Latus.* The lictors clearing the place round you *latè;*—with a *latâ togâ* or *bis trium ulnarum togâ,* Epod. 4. 5—"with arms a-kimbo," or "borne on shoulders." As none of these interpretations pleases, read *altus* by a metathesis, or *lætus* with Ven. Glar. *"Ut *sublimus incedere,* pro fastuose et magnifice sæpius reperitur, ita eodem sensu et pari metaphora *latus incedere* vel *spatiari* dictum videtur." *Bentl.*

Ib. *Aheneus.* That a statue of brass may be erected to you. Thus according to the Greek idiom for *ut tibi statua ænea stet.* Comp. Lucian. Τίμων.: χρυσοῦν ἀναστῆσαι τὸν Τίμωνα. And Carm. IV. 1. 20: *Albanos prope te lacus Ponet marmorea.* *I have adopted, with Bentley, the reading *aheneus,* "Necessaria enim est hæc emendatio; nusquam *æneus* trisyllabon apud veteres poëtas invenias, sed ubique aut *aheneus* aut *aënus.*" Bentl.

185. *Scilicet ut plausus.* Doëring understands this as addressed to Tibe-

"Astuta ingenuum vulpes imitata leonem?"— 186
¶ Ne quis humâsse velit Ajacem, Atrida, vetas cur?
¶ Rex sum. ¶ Nil ultra quæro plebeius. ¶ Et æquam
Rem imperito: at, si cui videor non justus, inulto
Dicere, quod sentit, permitto. ¶ Maxime regum
Di tibi dent captâ classem deducere Trojâ! 191
Ergo consulere, et mox respondere licebit?

rius, but it appears to be a continuation of what has been said before. Thus *tu*—either *Aulus*, or used for *vos*, as we may suppose that they are addressed in the singular number, since the advice to one in this case applies to both.

185. *Agrippa.* M. Vipsanius Agrippa, who behaved with such distinguished valour at the battle of Actium. When ædile, A.U.C. 721, he entertained the people with the most magnificient shows and games—he also beautified the city with splendid buildings—hence his popularity was so great that he was applauded, whenever he appeared in public.

He was married to Julia the daughter of Augustus:—their daughter was Agrippina, married to Germanicus, and the mother of the emperor Caligula.

186. *Astuta—vulpes.* Expecting by largesses, to procure the popularity which he could not acquire by merit, or honourable means.

187. The madness of those who pursue glory is illustrated by the conduct of Agamemnon. The subject is opened by a common soldier asking Agamemnon what were the motives which induced him to order that Ajax should not be buried. Comp. Sophocl. Ajax.

Ib. *Ajacem.* The son of Telamon and Peribæa. He was seized with madness after the arms of Achilles were given to Ulysses, and in his delirium slaughtered sheep, supposing that they were the sons of Atreus, who had adjudged them to Ulysses. This was the reason, which led Agamemnon to prohibit the sepulture of his corpse. Comp. Ovid. Met. XIII. **Atrida.* Some editions have *Atreide*, but the final syllable is long, Ἀτρείδη.

188. *Rex sum.* Agamemnon replies—My command should not be canvassed—I own no superior—I account to no one for my actions.

Ib. *Nil ultra,* "Nothing further," i. e. I have no more questions to ask;—*ultra* sortem meam, more than I have a right to ask, or this is a sufficient answer—that your royal pleasure willed it is a satisfactory reason to me a plebeian. *Bentley for *quæro* proposes *quære.*

189. *Inulto,* i. e. impune.

191. *Di tibi dent.* Hom. Il. I. 18:

Τμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες
Ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι.

Ib. **Deducere,* "launch." We have adopted Bentley's reading, for *Reducere* would mean, "bring back to Troy," whereas the text requires "bring home;" besides, the first syllable in *reducere* is short, for although it is long three times in Lucretius, that is no sufficient reason why the license should be obtruded on Horace.

192. *Consulere—licebit.* According to the form used in asking the advice of lawyers—*consulere licet?* Comp. note, Sat. I. 1. 10.

¶ Consule. ¶ Cur Ajax heros ab Achille secundus
Putescit, toties servatis clarus Achivis?
Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot juvenes patrio caruere sepulcro? 196
¶ Mille ovium insanus morti dedit, inclytum Ulyssem.
Et Menelaüm una mecum se occidere clamans.
¶ Tu cùm pro vitulâ statuis dulcem Aulide natam
Ante aras, spargisque molâ caput, improbe, salsâ,
Rectum animi servas? ¶ Quorsum?, ¶ Insanus quid enim Ajax 201

192. *Mox respondere*, i. e. te mihi *respondere*—a legal term also.

193. *Heros ab Achille secundus.* Ajax was next to Achilles in valour.

194. *Putescit*, i. e remains unburied. *Bentley reads *putrescit*, asserting that *putescit* is never found in this signification; this Orellius denies, quoting Lucret. III. 884; Cic. de N. D. § 169: Cels. II. 30: "eadem significatione ac *putrescit*, nisi quod mollior est pronuntiatio, ut *increbuit*, pro increbruit *rubesco* proprie *rubresco*, quod in usu non est." ORELL.

195. *Gaudeat ut populus*, i. e. do you wish to afford pleasure to your enemies, the Trojans? Il. I. 256:

Ἦ ῥα νῦ γηθήσαι Πρίαμος Πριάμοιό τε παῖδες.

Ib. *Ut*, "Is it that," &c.

Ib. *Inhumato*, scil. illo.—Ajax. Since the burial of the dead was regarded by the ancients as an office of the utmost importance, the prohibition of its performance was viewed with peculiar horror. Hecuba (in Euripides) mentions as the consummation of Polymnestor's guilt, that he did not bury the body of her son whom he had murdered; and the last imprecation which Dido utters against Æneas is *cadat ante diem, mediâque inhumatus arenâ.*

197. *Mille ovium.* Agamemnon assigns as the cause of the madness of Ajax, the slaughter of the sheep, and his design of killing him, Ulysses and Menelaus. *"*Mille* in hac constructione est nomen, χιλιάς." ORELL.

Ib. *Ulyssem.* Because he obtained the arms.

198. *Menelaum unà mecum.* Because they adjudged them to Ulysses.

199. Ajax in his madness, as you say, killed sheep instead of men—you sacrificed your daughter instead of a heifer, are you in your senses?

Ib. *Aulide.* The town in Bœotia (opposite Chalcis) where the Grecian fleet were detained by contrary winds on their passage to Troy.

Ib. *Natam.* Iphigenia.

200. *Aras.* Of Diana, who had sent the contrary winds on account of Agamemnon's having killed her favourite stag.

Ib. *Spargisque molâ.* Comp. note, l. 164.

201. *Rectum animi*, i. e. soundness of mind—sanity. Either *rectum statum animi*, or *rectum*, a substantive, as before, Sat. I. 1.

Ib. *Quorsum?* Agamemnon asks *quorsum tendis?* what is the object of this? why ask the question? how will this prove anything about Ajax? *Heindorf punctuates, *Quorsum insanus quid enim Ajax fecit? Cum stravit ferro pecus, abstinuit*, &c., which is scarcely Latin.

Fecit, cùm stravit ferro pecus? Abstinuit vim
Uxore et nato, mala multa precatus Atridis.
Non ille aut Teucrum, aut ipsum violavit Ulyssem.
¶ Verùm ego, ut hærentes adverso in littore naves
Eriperem, prudens placavi sanguine divos.
¶ Nempè tuo, furiose. ¶ Meo, sed non furiosus.
¶ Qui species alias veri scelerisque, tumultu

Ib. *Insanus*, &c. i. e. as you call him.

203. *Uxore*, i. e. his mistress. Tecmessa.—*Nato*, Eurysaces.

204. *Teucrum*. He was son of Telamon (the father of Ajax), and Hesione, the sister of Priam.

Ib. *Ipsum*. Nor even "Ulysses himself," although he was the person, on whose account he was thus indignant.

205. *Hærentes*. As they were weatherbound—not able to get off the shore.

Ib. *Adverso*. The *littus* is termed *adversum*, as they could not leave it and proceed on to Troy.

Baxter and Heindorf interpret *Asiæ contrario*. Doëring censures this, for *Aulidi non Troadis littus, sed littus Eubœæ adversum est*.

206. *Prudens*. Provident, wise; with an object in view; or knowing what I was doing. Agamemnon says that his and Ajax' cases differ in this, that Ajax killed the sheep, mistaking them for men; but when he slew his daughter, it was not that he mistook her for a heifer, but although he knew that she was his daughter, yet he offered her to appease the offended deities Comp. l. 212.

Ib. *Divos*. The winds.—B. The gods withholding the winds.—Z. Diana, and the deities who acted according to her request.—D. The plural appears to be used for the singular, and the reference is to Diana.

207. *Furiosus*. *Furiosus sum*.

208. *Qui species alias veri*. As Agamemnon his attempted to point out the difference between his conduct, and that of Ajax, the *plebeius* now tries to remove any distinctions between them by giving such a definition of a mad person as will include both. He says that the person who forms erroneous ideas of what is real or what is wrong, is to be considered deranged, and that it matters nothing whether the disorder manifest itself in an act of folly or of anger. Agamemnon had distinguished his act from that of Ajax by showing, that when Ajax killed the sheep, he mistook them for men, whereas it was not through mistake but *prudens* that he offered up his daughter. The *plebeius* answers this by asserting here that the man who mistakes *scelus* is just as much *commotus* (i. e. mad), as he who mistakes *verum*. (Vid. Append.)

Ib. *Species*, "Ideas," "notions." Liv. IX. 17: *Senatus ille, quem qui ex regibus constare dixit, unus* veram speciem *Romani Senatûs* cepit.

Ib. *Alias*. Bentley reads

Qui species alias, veri scelerisque tumultu,

and interprets *alias, alienas a veritate, alias ac ipse opinatus est*. But this use of *alias* by itself appears harsh.

Ib. *Veri*. A Græcism for *vero*—i. e. *alias veri* for *alias vero*, as *alium sapiente bonoque beatum*, Epist. I. 16. 20; also *alius Lysippo*, Epist. I. 2. 240. *Veri* is here used (as I think) in the sense "reality," as before, Sat. I. 4. 97;

Permistas, capiet, commotus habebitur: atque,
Stultitiâne erret, nihilum distabit an irâ. 210
Ajax, cùm immeritos occidit, desipit, agnos:
Cùm prudens scelus ob titulos admittis inanes,

*Cùm ventum ad* verum est. Comp. Epist. ad Pison. 151: *sic* veris *falsa remiscet;* 337, *Ficta voluptatis causâ sint proxima* veris. Juven. Sat. VII. 168: *Et* veras *agitant lites.* Virg. Æn. III. 310: Verane *te facies*, verus *mihi nuntius offers?* Thus the meaning of *species alias veri* is "ideas very different from the reality." Ajax, e. gr. when he mistook sheep for men *cepit species alias veri.* *I think the passage should thus be rendered, "He who conceives, mixed in confusion, the ideas of right and wrong, which are very different, will be considered mad." Agamemnon was right in appeasing the gods, wrong in doing so by the immolation of his daughter, and, from confounding these two ideas, he was liable to the charge of madness. The expression *alias veri,* is a Græcism, ἄλλαο τῆς αληθίας.

208. *Scelerisque,* i. e. *et qui species alias sceleris capiet permistas.* Agamemnon when he offered his daughter to appease the gods, that the fleet might proceed on its course *cepit species alias sceleris.*

Ib. *Tumultu.* In confusion, i. e. *permistas tumultu*: or the disordered state of his mind—the agitation of his passions. "*Tumultus* enim Stoicis sunt affectus omnes et cupiditates." Comp. Carm. II. 16. 10:

Summovet lictor miseros tumultus
Mentis ———

209. *Permistas,* "Mixed together," with what? The other ideas in his mind —his true notions *veri et sceleris,* scil. *Qui capiet permistas* mentis *tumultu, species alias veri* et verum, *et* alias *sceleris* et scelus (or *species alias veri* et species veri, *et* species alias *sceleris* et species sceleris) is *habebitur commotus.*

That man, who under the influence of his passions, does not distinguish reality from what is not reality—and he too who does not distinguish crime from what is not crime; is to be considered deranged; i. e. the man who mistakes objects, and he who mistakes crime is mad, or in other words—You who mistook the crime of killing your daughter for virtue, are as mad as Ajax who mistook sheep for men. *See note on *veri,* ad. fin.

Ib. *Commotus.* Mad, insane.

210. *Stultitiâ.* As Agamemnon did—*irâ,* as Ajax.

Ib. *Nihilum distabit.* It will not make the least difference—in either case he is mad.

211. *Immeritos,* "Unoffending," as before, l. 7. Comp. note.

Ib. *Desipit.* Because he *cepit species alias veri.*

212. *Prudens.* As l. 206. The *plebeius* derives a confirmation of Agamemnon being mad from the term which Agamemnon had used to distinguish his conduct from that of a deranged person. Ajax, misled by the violence of his passion, *occidit agnos*—you knowing what you were doing *scelus admittis.* He, you say, proved that he was mad by slaughtering unoffending lambs; when you wilfully commit crime for the attainment of glory, are you in your right senses?

Ib. *Scelus—admittis,* i. e. *scelus,* in animum *admissum,* committis; scil. *admittis* for *committis.*

Stas animo? et purum est vitio tibi, cum tumidum est, cor?
Si quis lectica nitidam gestare amet agnam,
Huic vestem, ut natæ, paret, ancillas paret, aurum,
Rufam et Rufillam appellet, fortique marito
Destinet uxorem; interdicto huic omne adimat jus
Prætor, et ad sanos abeat tutela propinquos.
Quid? si quis natam pro muta devovet agnâ,
Integer est animi! ne dixeris. Ergo, ubi prava
Stultitia, hic est summa insania: qui sceleratus,
Et furiosus erit; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.

212. *Ob titulos,* scil. to be celebrated for having suppressed the feelings of a parent, that he might discharge the duty of a general and a king.

213. *Et purum est vitio. Purum vitio,* scil. insaniæ.

Ib. *Tumidum. Tumidum* with the love of glory—the desire of empty honours.

214. The man who would treat a lamb, as if it was his daughter, should be considered deranged;—why not consider so the person who treated his daughter as if she were a lamb?

Ib. *Lecticâ.* A kind of sedan, carried by slaves.

Ib. *Nitidam,* i. e. we may suppose, having its fleece well washed and combed.

215. *Aurum,* i. e. *aurum* factum, scil. *aurea ornamenta*—rings, necklaces, bracelets, &c. Similarly Terent. Heauton. IV. 8. 15: *Des quî* aurum, *ac vestem, atque alia quæ opus sunt* comparet.

216. *Rufam et Rufillam.* Pet names. Doëring reads *Pusillam.*

217. *Interdicto.* A decree from the prætor, in reference to possession, ordering or forbidding certain things to be done.

Ib. *Huic,* scil. this *insano,* who acted in this way.

Ib. *Omne adimat jus,* i. e. deprive him of the right of managing his property.

218. *Et ad sanos,* &c. According to the law of the XII. tables.

220. *Ergo,* &c. The man who is misled by folly, the perpetrator of crime, and the votary of glory are all mad. Cruquius traces out a Sorites thus:—"Qui ambitiosus est captat inanes titulos—hunc autem jubet Bellona gaudere sanguine: eum itaque furiosum esse necesse est et sceleratum: verùm qui sceleratus est, pravè stultus est, et summè insanus: ergo qui ambitiosus est, summé insanus est."

Ib. *Prava stultitia.* As Epist. II. 2. 152.

222. *Et.* Also.

Ib. *Vitrea,* i. e. *Et splendida et fragilis.* Sch. *"Falso splendore nitens." Orell.

223. *Circumtonuit.* Lit. "has thundered around," i. e. met. has driven to madness by her thunder—has rendered insane.

Ib. *Bellona.* The goddess of war. Comp. Juven. Sat. IV. 122. *"Sacer-

Nunc age, luxuriam et Nomentanum arripe mecum.
Vincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimonî mille talenta,
Edicit, piscator uti, pomarius, auceps,
Unguentarius, ac Tusci turba impia vici,
Cum scurris fartor, cum Velabro omne macellum,
Manè domum veniant. Quid tum? Venere frequentes—

dotum genus significat, quod ex infima plebe erat; qui furiosorum in morem saltantes destrictis gladiis sese cruentabant, ut Galli, Magnæ matris deum Idææ sacerdotes." ORELL.

223. *Cruentis*, scil. rebus.

224. Stertinius now proves that those who heedlesssly lavish their property are mad.

Ib. *Nomentanum*. Of him before Sat. I. 1. 102.

Ib. *Arripe*. Comp. note, Sat. II. 1. 69.

225. *Vincet*, i. e. *evincet*, as Sat. I. 3. 111

Ib. *Nepotes*. As before, Sat. I. 4. 48.

226. *Hic*. Some person selected to illustrate the position *nepotes insanire*, or, Nomentanus, l. 224.

Ib. *Talenta*. The *talentum* contained sixty *minæ*, and each *mina* one hundred *drachmæ*, i. e. if the *drachma* be estimated at 7¾*d*. the *talentum* was equivalent to about £193 15*s*. There was also a larger *talentum* (sometimes called *magnum talentum*) containing eighty *minæ*.

227. *Edicit*, i. e. issues an order—as if publishing an *edictum* with prætorian authority.

Ib. *Auceps*. Derived from *aves capere*, as *augur* from *avium* and *garritus*.

228. *Tusci—vici*. This street led from the *forum* to the *velabrum*. It was inhabited by the lower orders of people, such as here enumerated. Tacitus (Ann. IV. 65.) traces the origin of the name to some Etrurians, who settled there in the time of Tarquinius Priscus, but others give different accounts.

229. *Fartor*. A person *qui farcit*, i. e. *farcimenta facit*, a maker of sausages and such like; or "a poulterer."

Ib. *Velabro*. By this term was designated the space on the left bank of the Tiber, between the Capitol and the Aventine. But there were also two streets, called *Velabrum majus* and *minus*. Varro traces the origin of the term to *vehere*, because when the ground was inundated, boats were used to carry persons passing from the city to the Aventine. *Velabrum* was inhabited by persons selling different kinds of provisions, or food—hence here *cum Velabro*.

230. *Quid tum?* As if he said; Well and was the order obeyed? *Bentley reads *qui cum venere*.

Ib. *Frequentes*. This has a very different sense from that of our word, *frequent*. The Latin term means, "in numbers," "in crowds," "numerous;" our term implies "repetition." Thus *frequentes cœtus* would signify not "repeated assemblies," but "well attended," "numerous," "crowded assemblies."

Verba facit leno: "quicquid mihi, quicquid et horum
Cuique domi est, id crede tuum: et vel nunc pete, vel cras."
Accipe, quid contra juvenis responderit æquus:
"In nive Lucana dormis ocreatus, ut aprum 234
"Cœnem ego; tu pisces hiberno ex æquore verris;
"Segnis ego, indignus, qui tantum possideam: aufer!
"Sume tibi decies; tibi tantundem; tibi triplex."
Filius Æsopi detractam ex aure Metellæ,

231. *Leno.* The persons who came *frequentes*, make a *leno* their spokesman. "Apud luxuriosum leno primus loquitur tanquam omnium nebulonum patronus." Orell.

Ib. *Quicquid mihi*, &c. i. e. everything that I or any of these possess is at your service, at any time you may want it.

233. *Contrà*, "In reply."

Ib. *Juvenis.* The *hic* of l. 226.

Ib. *Æquus.* Ironically—"considerate." *Quippe benignus erat.* Sat. I. 2. 4.

234. *Lucanâ.* The Lucanian boar was most valued. Comp. Sat. II. 8. 6.

Ib. *Ocreatus.* Wearing *ocreæ*, greaves for the legs.

235. *Tu.* Now addressing the *piscator.* This is Bentley's reading for *in nive.*

Ib. *Hiberno ex æquore*, i. e. you, to provide me with fish, are exposed to the dangers of storms and waves.

Ib. *Verris*, "Sweep with the net."

236. *Segnis ego*, i. e. *ego sum segnis.*

Ib. *Indignus qui tantum possideam.* We frequently meet with this use of the relative with the subjunctive mood in the sense of the infinitive, or supine. Thus *misit legatos*, qui *regi* nunciarent, "he sent ambassadors to inform the king." Comp. Virg. Æn. VII. 653: dignus *patriis* qui *lævior* esset *imperiis*; Juven. Sat. IV. 94:

Cum juvene indigno quem mors tam sæva maneret.

Ib. *Aufer.* What Terence fully expresses *aufer te hinc.*—B. For *accipe* with a proud indifference to the value of money.—D.

237. *Tibi*, sc. Venator—l. 234.

Ib. *Decies*, i. e. *decies* centena millia sestertiûm. Comp. note, Sat. I. 3. 15.

Ib. *Tibi*, sc. *piscator tibi*, *Leno. triplex*, scil. 3000 sestertia.

238. *Filius*, i. e. Clodius (which is the reading of Bentley). Comp. Plin. Hist. Nat. IX. 58, who ascribes a similar act to Cleopatra. Suetonius (Callig. 37) notices the same as practised by Caligula.

Ib. *Æsopi.* The celebrated tragedian, of whom afterwards. Epist. II. 1. 82.

Ib. *Metellæ.* Perhaps the same mentioned by Cic. Epist. ad Attic. XI. 23. *The wife of P. Cornelius Lentulus Spinther, from whom she was divorced in consequence of her intrigues with Dolabella.

Scilicet ut decies solidum absorberet, aceto
Diluit insignem baccam; qui sanior, ac si
Illud idem in rapidum flumen, jaceretve cloacam?
Quinti progenies Arri par nobile fratrum,
Nequitia et nugis, pravorum et amore, gemellum
Luscinias soliti impenso prandere coëmtas.
Quorsum abeant? Sani ut creta, an carbone notandi?
Ædificare casas, plostello adjungere mures,
Ludere par impar, equitare in arundine longa
Si quem delectet barbatum, amentia verset.
Si puerilius his ratio esse evincet amare,
Nec quidquam differre, utrumne in pulvere, trimus

Ib. *Decies.* Comp. note, Sat. I. 3. 15.

Ib. **Solidum,* i. e. *totum, integrum.* ORELL. Trans. "at once," "at a draught."

240. *Baccam.* The Roman females wore ear-rings and necklaces of pearl. Virg. Æn. I. 658, mentions *baccatum monile* as an ornament of one of Priam's daughters.

241. *Jaceretve cloacam* i. e. *jaceret illud idem in rapidum flumenve cloacam.*

242. *Quinti—Arri.* Comp. note, I. 86.

Ib. *Par nobile,* Ironically applied, as they were infamous for their extravagant luxury.

243. *Nequitiâ,* "Dissipation," "licentiousness."

Ib. *Gemellum,* i. e. exactly similar.

244. **Soliti,* scil. *soliti* fuerunt.

Ib. **Luscinias.* A trisyllable in scansion.

Ib. *Prandiis,* "quid tandem in *cœnis* fecerint?" ORELL.

Ib. *Impenso,* i. e. *impenso* pretio, "at an extravagant price." Comp. Liv. II. 9.

246. *Quorsum abeant,* i. e. to what side are they (sc. *isti nepotes*) to go? are they to be considered in their senses or not?

Ib. *Sani ut cretâ,* i. e. *notandi sunt, ut sani, cretâ an carbone,* ut insani? *Bentley's reading is *Sanin creta an carbone notati,* as they would not *depart,* until *notati.*

Ib. *Cretâ,* "Chalk," called *Creta* or *Cressa,* because it was brought from the island of that name. The Romans marked in their calendars the auspicious days *cretâ,* the inauspicious days *carbone.* Hence *cretâ notandum* applied to what is "good," and *carbone notandum* to what is "bad." Comp. Hor. Carm. I. 36. 10. Pers. Sat. V. 107.

Ib. *Plostello.* The diminutive from *plaustrum* or *plostrum.*

247. *Par impar.* Odd and even.

248. *Amentia verset,* i. e. you would say that he was assuredly out of his senses.

249. *His,* i. e. than the boyish amusements which he has just mentioned.

Ib. *Amare,* i. e. to be in love.

Quale prius, ludas opus, an meretricis amore
Sollicitus plores: quæro, faciasne, quod olim
Mutatus Polemon? ponas insignia morbi,
Fasciolas, cubital, focalia, potus ut ille
Dicitur ex collo furtim carpsisse coronas,
Postquam est impransi correptus voce magistri?
Porrigis irato puero cum poma, recusat: [tor
"Sume Catelle," negat: si non des, optat. Ama-
Exclusus quî distat, agit ubi secum, eat, an non,
Quo rediturus erat non arcessitus, et hæret

250. *Nec quicquam differre*, &c. The order is *nec quicquam differre, utrùmne ludas opus in pulvere, quale priùs lusisti trimus, an plores sollicitus amore meretricis.*

Ib. *Utrùmne.* For *utrùm* simply, as Sat. II. 6. 73.

Ib. *Trimus*, "When three years old."

252. *Quæro, faciasne*, &c. If it can be proved that love is is more childish than those amusements (mentioned ll. 246—7). I ask you if it be not better to imitate Polemo, and reform?

Ib. *Quod olim*, scil. fecit.

253. *Mutatus Polemon.* Polemon was an Athenian youth, notorious for his luxurious habits of life. As he was passing intoxicated through the streets, Xenocrates discussing some subject attracted his attention. He immediately entered the school with the intention of ridiculing the philosopher, but Xenocrates unmoved continued his lecture, and inveighed in such forcible language against luxury, that Polemon tore off the chaplets from his head in contrition for his conduct, and afterwards so reformed his habits, that he was deemed worthy to succeed to Xenocrates *in the Academic Philosophy.—*Sch.*

Ib. *Ponas*, i. e. quæro *ponasne*, &c.

Ib. *Insignia.* Similarly, Juven. Sat. VIII. 225: *Majorum effigies habeant* insignia *vocis.*

Ib. *Morbi*, scil. love.

254. *Fasciolas.* Rollers or bands of cloth wrapped round the legs; originally worn by persons who were ill, but afterwards by the effeminate and delicate for effect's sake.

Ib. *Cubital.* A pillow placed under the elbow when reclining at supper.

Ib. *Focalia. A faucibus*—mufflers for the neck and throat.

Ib. *Ille*, scil. Polemon.

Ib. *Ex collo.* *It was not unusual at entertainments to wear two crowns, one on the head—the other on the neck. Cic. in Verr. III. 27: *coronam habebat unam* in capite, *alteram* in collo.

Ib. *Furtim.* Through shame, wishing not to be noticed.

Ib. *Impransi magistri*, i. e. "sober;" *magistri*, sc. Xenocrates.

257. *Porrigis irato*, &c. He resumes the comparison of children and lovers.

258. *Catelle.* A term of fondness, soothing the anger of the boy.

259. *Exclusus*, i. e. refused admittance.

Ib. *Agit secum*, i. e. reflects—reasons with himself.

Invisis foribus? "Ne nunc, cum me vocat ultro,
"Accedam? an potius mediter finire dolores?
"Exclusit, revocat: redeam? non, si obsecret." Ecce
Servus, non paulo sapientior; "O here, quæ res
"Nec modum habet, neque consilium, ratione modoque
"Tractari non vult: in amore hæc sunt mala, bellum,
"Pax rursum; hæc, si quis, tempestatis prope ritu
"Mobilia, et cæca fluitantia sorte, laboret
"Reddere certa sibi, nihilo plus explicet, ac si
"Insanire paret certa ratione modoque."
Quid? cùm Picenis excerpens semina pomis,

260. *Quò rediturus erat.* He considers whether he'll go or not, although determined to return.

261. *Invisis foribus.* Which in his anger on being denied admittance, he wishes to persuade himself he detests.

Ib. *Ne nunc,* &c. Stertinius draws an illustration of the waywardness of love from the conduct of Phædria to Thais in Terent. Eun. I. 1. Compare Pers. Sat. V. 160.

Ib. *Ne nunc,* i. e. *ne nunc* quidem, as Terence has it. Phædria speaks.

Ib. *Vocat,* scil. Thais *vocat.*

Ib. *Dolores,* scil. the troubles which he had experienced in love. Phædria considers whether it would not be better to put an end to the wrongs which he suffered from his lover, by adandoning her for ever?

263. *Non, si obsecret.* Hence the similarity between the lover and the *puer,* I. 258.

264. *Servus.* Parmeno.

Ib. *Non paulò,* i. e. multum.

Ib. *O here, quæ res,* i. e. that which does not admit of limit or restraint—cannot be limited or restrained. You wish to controul your love of Thais—but love cannot be controlled—you try to reason regarding love—but on love reason has no influence.

267. *Hæc, si quis,* i. e. the person that would endeavour to divest love of its capriciousness, might as successfully attempt to preserve self-possession in insanity. The lover and the lunatic are equally deprived of self command.

Ib. *Tempestatis.* The weather or the wind.

268. *Cæcâ fluitantia sorte,* i. e. where changes cannot be reduced to any law, as they fluctuate at the whim of chance.

Ib. *Nihilo plus explicet.* He would gain no more—he would succeed no better.

271. *Cùm Picenis excerpens,* &c. The allusion is to a habit of determining the good or bad fortune of love by trying to strike the ceiling of a room with the pippins of apples. *They were raised by pressing them between the first two fingers. If they struck the ceiling it was considered a good omen.

Ib. *Picenis.* Picenum (a district adjoining *Umbria*) was celebrated for the excellency of its apples. It is mentioned by Sall. Bell. Catil. 30.

Gaudes, si cameram percusti forte penes te es?
Quid? cum balba feris annoso verba palato,
Ædificante casas qui sanior? Adde cruorem [quam.
Stultitiæ, atque ignem gladio scrutare: modo, in-
Hellade percussa Marius cum præcipitat se,
Cerritus fuit? an commotæ crimine mentis
Absolves hominem, et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus?
Libertinus erat, qui circum compita siccus

272. *Cameram.* Properly an "arched" roof.

Ib. *Percûsti,* i. e. *percussisti.*

Ib. *Penes te.* The same as *mentis compos,—sanus.*

273. *Cùm balba feris,* &c. By Hypallage for *balbis feris annosum verbis palatum.*

Ib. *Balba.* Faltering—inarticulate—soft—tender. This lover attempted the language of youth, *annoso palato.* Comp. Epist. II. 1. 126: *os tenerum* pueri balbumque *poeta figurat.*

274. *Ædificante casas,* &c. *Quomodo es sanior* puero, *qui casas ædificat?*—D. Not *puero,* but *barbato.* Comp. l. 241. The meaning is—Lisping the soft language of love and building miniature houses are equally irrational in a *barbatus.*

Ib. *Cruorem.* The bloodshed that often results from love, of which he gives us an example, l. 276.

Ib. *Ignem gladio scrutare.* A proverbial expression (derived from a saying of Pythagoras τῦρ σιδήρῳ μὴ σκαλεύειν), meaning—make bad worse. *Doëring proposes to take *ignis,* metaphorically, "pierce the object of your affection with the sword." Heindorf and Voss punctuate thus, *scrutare modo inquam.* "*Modo,* ut sæpe, cum imperativis admonitioni majorem vim adjicit, cum acriter urgemus eum, quocum loquimur." Est ergo: "tumultuare modo, et brevi experiere, quid mali inde secuturum sit." Orell.

Ib. *Modò.* Recently—on a late occasion.

276. *Hellade.* Some person, named Marius, had a strong affection for Hellas, but thinking that he was slighted by her, he put her to death, and afterwards killed himself. This illustrates *cruorem additum stultitiæ.*

Ib. *Præcipitat.* Syncope for *præcipitavit.*—B. G.

277. *Cerritus.* Mad—deranged. Δημητριακὸς—quasi *Cereritus,* i. e. *Cerere ictus.* Ceres is said to afflict with madness either as the same as *Erinys,* or as *Terra,* whence the *Larvæ* which caused derangement.

Ib. *An commotæ crimine mentis,* &c. Will you acquit him of madness, but condemn him of crime?

279. *Ex more.* In conformity to custom—as the fashion is.

Ib. *Cognata,* *"Which after all are but synonymous." "Ex Stoicorum doctrina homonyma." Orell. Not *cognita.* But properly "those that have an affinity," that are the same in sense, however different in sound, "synonymous." Stertinius means that to call a man *scelestus* is the same as to call him *insanus.* If Marius was found guilty *sceleris,* he was also found guilty *insaniæ.*

Lautis mane senex manibus currebat: et, "Unum,"
Quiddam magnum addens, "unum me surpite mor-
Dis etenim facile est," orabat; sanus utrisque [ti,
Auribus atque oculis; mentem, nisi litigiosus, [gus
Exciperet dominus cum venderet; hoc quoque vul-
Chrysippus ponit fœcunda in gente Meneni. 286
"Jupiter, ingentes qui das adimisque dolores,"
Mater ait pueri menses jam quinque cubantis,

280. Stertinius now proves that the superstitious are to be considered mad.

Ib. *Compita.* In which Augustus had directed that images of the *Di Penates* should be placed, that their worship might be duly regarded. *Jusserat Augustus in compitis deos Penates constitui, ut studiosiùs colerentur.*—Sch. *They had been vowed by *Curio*, and restored by *Augustus*.

Ib. *Siccus.* Fasting—sober—before he had eaten or drunk anything.

281. *Lautis — manibus.* As was customary before invoking the gods. Comp. Hom. Il. I. 449; VI. 266.

Ib. *Currebat.* Comp. note, Sat. I. 4. 118.

282. *Quiddam magnum addens.* What the old man added is omitted, but as its character *quiddam magnum* is given, we may suppose that it was a vow, which he subjoined to his prayer, that the gods would indulge him in his request; or the name of the gods, and the form of a solemn supplication. Bentley receives *quid tam magnum?* which he illustrates by Pers. Sat. V. 120: *Quid tam parvum est?* and Virg. Æn. XI. 705: *Quid tam egregium*, &c. But the meaning is then the same as that of *dis etenim facile est*; and we may compare Virg. Æn. X. 557: *Dixerat ille* aliquid magnum. *Orellius reads *Quid? tam magnum?* following Wagner. What?—is it after all so great a boon? Mitscherlich proposes *id tam magnum?* and a friend of Heindorf's *cui tam magnum.*

Ib. *Surpite.* For *surripite.*

283. *Dis etenim facile est.* Comp. Eurip. Phœniss. 701: *πάντα δ' εὐστοῖ θεοῖς.*

Ib. *Sanus*, Although *senex.*

Ib. *Utrisque auribus.* Not "both in his ears and eyes"—that should be *et auribus et oculis*, but "in both his ears and both his eyes."

284. *Mentem—exciperet.* Would mention that he was not sound in his mind.

Ib. *Litigiosus.* For an action lay against those who gave a false character to a slave. Comp. Epist. II. 16, 17.

285. *Cùm venderet.* When a slave was offered for sale, his master was required to state his bad as well as his good qualities.

Ib. *Hoc quoque vulgus.* Such as the superstitious *libertini.*

286. *Chrysippus.* Comp. note, Sat. I. 3. 123.

Ib. *Gente*, i.e. family. *Gens Menenia*, as *gens Claudia, Julia*, &c.

Ib. *Meneni.* Some person of that time so remarkable for his folly or madness, that his name might be used as the patronymic of fools and madmen.

287. Another instance of the madness of the superstitious.

288. *Cubantis*, "Lying sick." Comp. note, Sat. I. 9. 18

"Frigida si puerum quartana reliquerit, illo
"Mane die, quo tu indicis jejunia, nudus
"In Tiberi stabit:"—casus medicusve levarit
Ægrum ex præcipiti, mater delira necabit
In gelida fixum ripa, febrimque reducet.
Quone malo mentem concussa? timore deorum
Hæc mihi Stertinius sapientum octavus amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet; atque
Respicere ignoto discet pendentia tergo.

289. *Quartana*, scil. *quartana febris*—so called from returning every fourth day.

290. *Quo tu indicis jejunia*, i. e. on which a fast is ordered in honour of you,—*die Jovis*.—Sch. Probably referring to the fasts of the Jews on that day.—Scil. the fifth day of the week,—Thursday. Comp. Seld. de J. N. III. 15; also Pers. Sat. V. 180.

Ib. *Nudus in Tiberi stabit*. The mother of the sick boy makes a vow that, if he recover from the disorder, on the morning of Jupiter's sacred day, he shall purify himself by bathing in the Tiber, as a preparation for engaging in religious rites.

291. *Casus medicusve levârit*. i. e. si. *c. m. v. levârit*.

292. *Ex præcipiti*. From his dangerous state—the danger in which he was of losing his life.

Ib. *Necabit—febrimque reducet*. Hysteroproteron, as *valet atque vivit*. Terent. Heauton. III. 1. 21; or rather read with Doëring *febrimve reducet*. Comp. Pers. Sat. II. 44, for a similar instance of *superstitio*.

294. *Concussa*, scil. *mater pueri*, &c.

Ib. *Timore deorum*. *δεισιδαιμονία, "superstition," which was evinced both in making and performing such a vow.

295. Damassippus now continues the conversation with Horace, having stated the precepts which Stertinius gave him regarding the universal madness

Ib. *Sapientum octavus*. The seven wise men of Greece were Thales of Miletus, Solon of Athens, Bias of Priene, Pittacus of Mitylene, Periander of Corinth, Chilo of Lacedæmon, and Cleobulus of Lindus. There are different lists of them, but in all the first four are named. Damasippus adds one to the number, as he considers Stertinius deserving of being enrolled amongst them as *octavus sapientum*

296. *Arma*. Wherewith he might defend himself against the charge of being mad.

Ib. *Compellarer*, "Assailed," with the imputation of madness.

297. *Totidem audiet*. As often as any one calls me a madman, so often I'll call him the same. *Quod ab ipso allatum 'st, id sibi esse relatum putet*.

298. *Ignoto*. Which he does not see, i. e. without his knowledge. Comp. l. 53. Æsop says that men carry two wallets—one before, and another behind. In the first the faults of others are carried, ever before their eyes; in the other their own, always out of view

H. Stoice, post damnum sic vendas omnia pluris:
Qua me stultitiâ (quoniam non est genus unum)
Insanire putas? ego nam videor mihi sanus.
D. Quid? caput abscissum demens cum portat Agave
Nati infelicis, sibi tum furiosa videtur?
H. Stultum me fateor (liceat concedere veris)
Atque etiam insanum; tantum hoc edissere, quo me
Ægrotare putes animi vitio? D. Accipe; primum
Ædificas,—hoc est,—longos imitaris, ab imo
Ad summum totus moduli bipedalis; et idem

299. *Post damnum.* Damasippus mentions, l. 19, the loss of his property.

Ib. *Sic vendas.* It is not unusual to meet *sic* with the subjunctive, giving an optative sense with a condition implied; i. e. "would that you may, if you—;" "so may you, if you—," here, "so may you sell, if you'll tell me," &c.

Ib. *Pluris,* "With profit," i. e. *pluris* quàm comparâsti; at a higher price than you purchased them. Comp. Juven. Sat. XIV.:

——— Quod vendere possis
Pluris dimidio.

*Orellius explains *pluris,* by "quam priusquam decoxisti."

300. *Quâ stultitiâ,* i. e. qua stultitiæ genere. **Qua me stultitia.* For this Bentley proposes *Quam me stultitiam,* comparing the Greek phrase, ἐρωτα ἐρᾷν, &c. and *errori similem insanire,* l. 63.

302. *Quid?* &c. Damassippus replies; you think yourself *sanus,* but that is no proof that you are so; Agave thought the same when she was carrying the head of her son, whom she had slain in her madness.

Ib. **Abscissum,* "torn piecemeal." Some MSS. have *abscisum,* scil. *ferro;* but compare Hygin. F. 184: "Ob hoc eum Agave mater cum sororibus Ino et Autonoë per insaniam a Libero objectam membratim laniavit."

Ib. *Demens.* Bent. G. D. F. and Orell. read *manibus* considering *demens* as a disagreeable redundancy when *furiosa* follows, yet there appears to be much point in it. Did Agave, "whom every one will confess to have been mad," think that she was mad? *Abscissum,* is from *ab—scindo, abscisum* from *ab—cædo.*

Ib. *Agave.* The daughter of Cadmus and Harmonia, or Hermione.

303. *Nati infelicis.* Pentheus, son of Echion and Agave. He concealed himself near the place where his mother, with some females, were performing Bacchanalian rites. On perceiving him, they rushed on him, and tore him in pieces. Hence *caput abscissum.*

307. *Ædificas.* Horace appears to have been engaged in building at this time; perhaps in making improvements in his villa. Comp. Epist. I. 1. 100.

Ib. *Longos.* Humorously for *divites—nobiles,* as *moduli bipedalis* for *pauperem, humilem.*

308. *Moduli bipedalis.* Horace was of small stature. *Corporis exigui.* Epist. I. 20. 24

Corpore majorem rides Turbonis in armis
Spiritum et incessum: quî ridiculus minus illo?
An quodcunque facit Mæcenas, te quoque verum est,
Tanto dissimilem, et tanto certare minorem?
Absentis ranæ pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ingens
Bellua cognatos eliserit; illa rogare,
"Quantane?" "num tantum," sufflans se, "magna fuisset?
¶ "Major dimidio." ¶ "Num tantum?" Cum magis atque
Se magis inflaret; "non, si te ruperis," inquit,
"Par eris." Hæc a te non multum abludit imago.
Adde poëmata nunc (hoc est, oleum adde camino

309. *Turbonis.* A gladiator of short stature, but great courage.—*Sch.*

310. *Ridiculus minùs*, i. e. tu es *minùs ridiculus*.

311. *Quodcunque facit Mæcenas.* If Mæcenas builds a palace at the Esquiliæ, and lays out spacious gardens, are you to imitate him? Comp. Sat. I. 2. 14.

Ib. *Te quoque*, i. e. *te quoque* facere.

Ib. *Verum est.* For æquum *est*, compare Epist. I. 8. 98.

312. *Tantò dissimilem.* Tam *dissimilem*, as *tantò minorem*, for tam *minorem*

Ib. *Certare minorem*, i. e. incapable of competing with him.

313. Damasippus illustrates Horace's inferiority to Mæcenas, by the story of the frog attempting to swell itself to the size of a calf.

314. *Denarrat.* *De* increases the force in composition, *diligenter narrat.* Sch.

315. *Cognatos.* Ceteros *ranæ pullos*

Ib. *Illa*, sc. mater.

316. *Quantane?* Either tantane esset *quanta* ipsa esset? i. e. as large as she herself was, or considering the *ne* redundant, *quanta* fuisset? i. e. what size it was?

Ib. *Tantum—magna.* The same as *tam magna.*—Bentl. Fea considers this use of *tantum* as unrecognized by classic Latinity. Hence Doëring interprets *tantum*, as *in tantum*, i. e. to this degree.

Ib. *Sufflans se.* The frog after asking what was the size of the monster, begins to swell herself out, and whilst doing so asks if the *bellua* was of such, or such a size.

317. *Major dimidio.* The *pullus, qui unus effugit* replies that the *bellua* was more than half as large again. *But thus the whole hyperbole of the story is lost. The punctuation adopted by Orellius is *Num tantum, sufflans se magna fuisset? Major!—Dimidio? Num tantum?*

Ib. *Num tantum.* The frog renews its efforts and its questions.

318. *Inquit*, scil. the young frog

319. *Abludit.* Differs. Abhorret, discrepat.

Quæ si quis sanus fecit, sanus facis et tu. 321
Non dico horrendam rabiem—¶ H. Jam desine.—
D. Cultum
Majorem censu.—H. Teneas, Damasippe, tuis te.—
O major tandem parcas, insane, minori.

## SATIRA IV.

UNDE, et quo Catius? ¶ Non est mihi tempus aventi

320. *Oleum adde camino.* Comp. note, l. 275. The Greek proverb is Ελαίῳ πῦρ σβεννύεις

321. *Quæ si quis sanus.* i. e. as none but the *insani* are poets, of course you are *insanus;* if there ever was a person *sanus*, who was a poet, I'll admit that you too are *sanus.* Epist ad Pison. 290: *excludit sanos Helicone poetas Democritus.* Hence interpret Damasippus' meaning thus: "and yet with regard to poetry, if any one *sanus* ever wrote it, you likewise do so; implying, that he should be classed amongst the *sanos poetas*, if there were such. His poetry would prove that he was *sanus*, and Damasippus would confess that he was so, if there had been an instance of one poet, who was not mad. *Comp. Cic. de Divin. I. 37: *Negat sine furore Democritus quemquam poëtam magnum esse prope; quod idem dicit Plato.*

322. *Horrendam rabiem.* Horace says of himself, Epist. I. 20. 25: *Irasci celerem.* *"Præsertim in servos negligentiores.

Ib. *Cultum*, sc. non dico *cultum*, i. e. manner or style of living.

323. *Teneas tuis te*, i. e. *contineas te intra tua*, observe your own faults, don't mind mine; confine your observations to yourself—*tuis*, scil. rebus, or vitiis.

324. *Major.* Horace had confessed (l. 305) that he was *insanus;* here, although he does not retract this, yet he asserts that there are degrees in madness. Damasippus may have proved that he is mad, but he is himself *major insanus.* Horace does not impugn the Stoic doctrine so firmly established by Stertinius, but hints that the philosophers themselves are *more* deranged than *οἱ πολλοί.*

SATIRA IV.—Horace, in ridicule of the epicures of his time, introduces *Catius* (a fictitious name, perhaps, for some real person) relating some precepts on the culinary art, and the appointments of the table. Doëring supposes that Horace intended to satirize those whom he had heard at Mæcenas' entertainments, enlarging on the peculiar excellence and defects of the things brought to table.

Manso, referred to by Doëring, supposes that the allusion is to Malius, a Roman knight, celebrated for the delicacy of his palate, and the knowledge which he possessed of all subjects connected with such gratifications. *Commentators have generally neglected the statement of Cruquius: "Irridet (Horatius) eum quod de opere pistorio in suo libro scripsit de se ipso: *Hæc primus invenit et cognovit Catius Miltiades.*" There was, therefore, at Rome a writer on gastronomy of this name, perhaps the freed-man of *Catius*, the epicurean, mentioned by Cic. Epp. ad Fam. XV. 16. A.U.C. 709.

Ponere signa novis præceptis, qualia vincant
Pythagoran, Anytique reum doctumque Platona.
¶ Peccatum fateor, cum te sic tempore lævo
Interpellarim: sed des veniam bonus, oro,
Quod si interciderit tibi nunc aliquid, repetes mox:
Sive est naturæ hoc, sive artis, mirus utroque.
¶ Quin id erat curæ, quo pacto, cuncta tenerem

1. *Unde, et quò Catius?* i. e. *Unde venit et quò tendit Catius?* as Sat. I. 9. 62.

Ib. *Tempus*, scil. confabulandi; i. e. for conversing with you.

2. *Ponere signa*, i. e. mandare litteris, to commit to writing. Some discover a peculiar propriety in the phrase *ponere signa*, for as the directions on the culinary art have reference usually to weights and measures, they might be compendiously expressed by a mark or abbreviation. Similiarly, says Doëring, as our physicians *signo tantùm ponunt* in their prescriptions.

Perhaps Catius alludes to the symbols used in artificial memory called in Cic. de Orat. II. "imagines." *This is approved by Orellius and Mitscherlich.

Ib. *Vincant*. In novelty, or, in wisdom. *The common editions have *vincunt*, but the Subj. is preferable. "Qualia facile palmam ferre possint Pythagoricis comparata." ORELL.

3. *Pythagoran*. The philosopher of Samos. He was the first *promulger* of the doctrine of *Metempsychosis*, or transmigration of souls. He forbad the eating of flesh or beans (Comp. Sat. II. 6. 63, and Juven. Sat. III. 215) and enjoined silence on his pupils in his presence, until they had been five years receiving his instructions. Many of his opinions were derived from Egypt and Chaldæa, where he passed some time in the society of priests. On his return from the east, after visiting some parts of Greece, he retired to Crotona, in Magna Græcia, where he founded the Italic sect. He died at Metapontum, about 500 B.C.

Ib. *Anytique reum*, sc. Socrates. The other accusers (*συνηγοροι*) were Melitus and Lycon. The crimes alleged against the philosopher were, that he had corrupted the youth, despised the gods, who were the objects of national worship, and introduced new religious opinions. He died 400 B.C.

Ib. *Platona*. Comp. Sat. II. 3. 11. Catius magnifies the novelty and importance of the precepts which he had heard by saying, that not even Pythagoras, Socrates, or Plato had introduced anything so new, or so useful.

4. *Lævo*. Infelicitous, unseasonable.

5. **Bonus*, "From your benevolence."

6. *Interciderit*, i. e. exciderit, escaped in consequence of this interruption.

7. *Sive est naturæ*, &c. Whether your power of memory be natural or artificial. The ancients made much use of artificial helps to memory, and had a complete system of mnemonics. Simonides is said to have been the inventor. Cic. de Orat. XI. 86.

8. *Quin id erat curæ*, i. e. as if we said, why then, this was the very subject of my thoughts, how I might retain them all.

9. *Tenues*. Subtle, delicate, nice, refined, *λεπτάς*.

Utpotæ res tenues, tenui sermone peractas.
¶ Ede hominis nomen, simul et, Romanus an hospes
¶ Ipsa memor præcepta canam; celabitur auctor.
Longa quibus facies ovis erit, illa memento,
Ut succi melioris et ut magis alba rotundis,
Ponere; namque marem cohibent callosa vitellum.
Caule suburbano, qui siccis crevit in agris,
Dulcior; irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam musto mersare Falerno;

9. *Hominis.* From whom he had received those precepts.

11. *Celabitur auctor.* Horace did not wish openly to mention the name of the gourmand whom he satirised, although at the time probably the allusion was sufficiently clear. τό μὲν ὄνομα ἐν ἀφανεῖ κείσθω.

Ib. *Longa quibus,* &c. The precepts appropriately commence with eggs, as these were served up at the beginning of the entertainment. Comp. Sat. I. 3. 6. In this precept, oblong eggs are preferred to round, as having a better taste than the round; for the white is of thicker consistency, and the yolk is male.

13. **Alba.* For *alba* Bentley proposed *alma*, but in his *curæ novissimæ*, he restored *alba*, which he refers to the whitish colour of the *yolk*, not of the albumen, or white, of the egg when quite fresh.

14. *Ponere*, i. e. apponere, serve up to the table.

Ib. *Callosa.* The oblong eggs being *callosa*, i. e. having thicker albumen; *cohibent*, confine, keep in (quasi in æquilibrio) the yolk. Columell. VIII. 5, and Plin. Hist. Nat. X. 52, agree with Horace as to the oblong eggs having a male yolk. But Aristotle, Hist. An. VI. 2. 2, expresses a contradictory opinion.

Ib. Vegetables produced in the country are preferred to those that grow near the city, for the produce of much watered gardens was considered insipid.

15. *Qui*, i. e. caulis, *qui.*

16. *Irriguo nihil est elutius horto.* Nothing is more insipid than the produce of a watered garden: or nothing is more enervated (i. e. exhausted, incapable of bearing) than a watered garden; i. e. Horace says the constant watering in order to force the plants, destroys the garden or the vegetables.

17. A hen that must be killed and dressed with expedition, should be plunged in Falernian Must, to prevent it from being tough.

Ib. *Te oppresserit.* Surprised you.

Ib. **Vespertinus*, "At evening." Thus Epod. XVI. 51; Virg. Geor. III. 538: lupus *gregibus nocturnus obambulat.*

18. *Malùm respondet—palato*, i. e. should displease his palate—or, not answer his expectations. *Doëring considers this use of *malùm* to be erroneous, but similar expressions are found in Od. II. 19. 6: *turbidum lætatur* · Od. III. 27. 67: *perfidum ridens;* Epp. II. 2. 9: *canet indoctum.*

Hoc teneram faciet. Pratensibus optima fungis
Natura est: aliis male creditur. Ille salubres
Æstates peraget, qui nigris prandia moris
Finiet, ante gravem quæ legerit arbore solem.
Aufidius forti miscebat mella Falerno;
Mendose; quoniam vacuis committere venis
Nil nisi lene decet: leni præcordia mulso
Prolueris melius. Si dura morabitur alvus
Mitulus et viles pellent obstantia conchæ,
Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunæ;

19. *Musto.* *New wine, or rather the juice which flowed from the grapes, as they pressed on each other before they were trodden. Being collected in a vessel, it was sunk in water for thirty or forty days; after this it remained sweet for a year. **Musto*, is Bentley's reading for *misto*.

Ib. *Mersare*, i. e. kill it by suffocation.

Ib. **Doctus eris*, "You must be instructed."

Ib. *Falerno*. Of this Sat. I. 10.

20. *Pratensibus*, &c. This is considered by connoisseurs as a false precept.

21. *Malè creditur*. Similarly as to construction, Livy. II. 18: *nec quibus consulibus, quia ex factione Tarquiniâ essent (id quoque enim traditur) parum creditum sit*, &c. The reason assigned for Horace's caution about the mushrooms is, that amongst trees there are *fungi*, of pernicious qualities, that might be mistaken for them.

Ib. *Ille salubres*. This likewise is considered an erroneous precept.

22. *Prandia*. Comp. note, Sat. I. 6. 127.

24. Aufidius is censured for forming mead of honey and *Falernian*. A milder wine is considered preferable. *Perhaps *Aufidius* may be *M. Aufidius Lurco*, who first taught the Romans to fatten peacocks for the table.

Ib. *Falerno*. Comp. note, Sat. I. 10. 24.

25. *Vacuis—venis*. For these draughts were taken before supper.

26. **Lene—leni*. "Consulto repetitur vox ab homine artis coquinariæ peritissimo." ORELL.

27. *Prolueris*. Comp. note, Sat. I. 5. 16.

Ib. *Si dura morabitur alvus*, i. e. if there should be any difficulty in digestion.

28. *Viles*. Common.

Ib. **Mitylus*, "Muscle," or perhaps, a Tellina: *τὴν τελλίναν—ἣν Ρωμαῖοι μίτυλον ονομάζουσ*

29. *Lapathi*. A species of sorrel. Lambin. directs *brevis* to be joined with *lapathi* not *herba*, designating that species termed by the Greeks *ὀξυλάπαθον*.

Ib. *Coo*. Wine from *Cos* (now *Zia*) one of the Cyclades.

30. *Lubrica*. Either from the effect on the stomach, as purgatives, or from the mucous liquor with which they are surrounded. *The last interpretation is best.

Ib. *Implent*, i. e. increase in size.

Sed non omne mare est generosæ fertile testæ.
Murice Baiano melior Lucrina peloris:
Ostrea Circeiis, Miseno oriuntur echini;
Pectinibus patulis jactat se molle Tarentum
Nec sibi cœnarum quivis temere arroget artem,
Non prius exacta tenui ratione saporum.
Nec satis est, cara pisces averrere mensa

31. *Generosæ.* Either "good;" or a peculiar term for those shell-fish that are eatable.

32. *Murice.* The burret, a shell-fish, from the juice of which they formed the purple dye.

Ib. *Baiano,* i. e. caught near Baiæ, a celebrated town on the coast of Campania, much frequented by the Romans, not only on account of the beauty of its situation, and the salubrity of its climate, but also for its warm springs, well known for their medicinal properties. Comp. Epist. I. 15.

Ib. *Lucrina.* The Lucrine lake was near Baiæ. It was formed by a part of the sea, confined by a broad wall or embankment. Afterwards M. Agrippa, having opened the communication with the sea and the *Lacus Avernus,* formed the *Portus Julius,* of which Epist. ad Pison. 63.

This lake was much celebrated for its oysters and shell-fish, as we learn from this passage, and also Juven. Sat. IV. 139.

Ib. *Peloris.* A species of oyster, deriving its name from its great size—παρὰ τὸ πελώριον.

33. *Ostrea Circeiis.* Comp. Juven. Sat. IV. 137.

Ib. *Circeiis.* The promontory and town in Latium, celebrated as the residence of the sorceress Circe.

Ib. *Miseno.* A promontory (Virg. Æn. VI. 234) and town on the coast of Campania. *Misenum* was remarkable in the time of Augustus, as the station for the fleet in the Tuscan sea, as Ravenna for that in the Adriatic.

34. *Pectinibus. Scallops. Pecten* (like the κτείς of the Greeks) was the the name given to this fish on account of its comb-like shape.

Ib. *Molle.* From the luxurious and voluptuous manners of its inhabitants.

Ib. *Tarentum.* The city in Calabria, of which before, Sat. I. 6. 105.

35. An accurate examination of the nice distinctions in tastes, is absolutely necessary to the person who asserts his knowledge of the art of providing an entertainment.

Ib. *Temerè.* Inconsiderately; i. e. be so rash as to lay claim.

36. *Tenui.* In the same sense as l. 9. *And Pers. VI. 24: *tenuem turdarum nosse salivam.*

37—39. It is not sufficient to pay a large price for fish, if the person who buys them does not know which ought to boiled—and which, if broiled would stimulate the appetite of even the satisfied guest.

Ib. *Carâ—mensâ.* A stall at which fishes are sold at a high price, i. e. *mensâ* is the table in the market on which the fish were exposed for sale.

Ib. *Averrere.* This expreses the eagerness of the purchaser to bear them off from the stall, having succeeded in obtaining them, notwithstanding the numbers who were anxious to buy them. Comp. Sat. II. 3. 235. *The explo-

Ignarum, quibus est jus aptius, et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvet aper lances carnem vitantis inertem:
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea submittit capreas non semper edules.
Fecundæ leporis sapiens sectabitur armos.
Piscibus atque avibus quæ natura et foret ætas,
Ante meum nulli patuit quæsita palatum.
Sunt, quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam:

nation of Bentley is "neque sufficit pisces impenso prætio coëmptos in mensa sua exhibere, qui pro reliquis averrantur, utpote quos nemo conviviarum tangere velit, propterea quod aptum cuique condimentum desit." Orellius reads *avertere*, comparing the phrase *pecuniam avertere*, for intervertere, fraudulenter vel vi intercipere, and explains thus, "a mensa piscatoria carissimos quosque pisces cupide et quovis prætio auferre, atque celeriter aliis præripere emptoribus."

38. *Ignarum*, "The person who is ignorant."

Ib. *Quibus*, scil. piscibus.

Ib. **Est*, "Semper in omnibus conviviis;" ORELL. Hence the indicative.

Ib. **Quibus assis*. The dative, not the ablative.

39. *Languidus in cubitum*. The guest, although having almost satisfied his appetite, and stretched himself on the couch, at the sight of the broiled fish will rest his body on his left arm (as was usual with the Romans when eating), and prepare to take some.

40. *Umber*. The Umbrian—from Umbria, in the north of Italy.

41. *Curvet*. *Orellius prefers the reading *curvat*. "Indicativus est approbantis quod recte fit, ut in aphorismo vel *συνεια δοξα*."

Ib. *Inertem*. Insipid—tasteless.

42. *Laurens*. Bred in the marshes of Laurentum in Latium. Comp. Virg. Æn. X. 709. This also is esteemed an incorrect judgment regarding boars bred in marshy ground.

43. *Submittit*, i. e. supplies to the table.

44. *Fœcundæ*, "Prolific," a general epithet; not "pregnant."

Ib. **Sapiens*, "The epicure," "the man of taste."

Ib. *Armos*. The shoulders; this is is not usually considered the best part.

Ib. **Fecundæ*. Some read *fœcundi*, but *qui lepus* dicitur etiam cum pregnans sit. Varro.

45. *Ætas*. Catius was the first who was able to decide the age, at which they were best; or, their age, from tasting them

46. *Quæsita*, i. e. quamvis *quæsita*.

47. *Nova tantùm crustula*, i. e. nothing but improvements in pastry or confectionary.

48. *Satis*, i. e. *satis* est. *Bentley reads, "Nequaquam satis est in rem unam insumere curam." For *satis* always in Horace has the verb substantive expressed.

Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces securus olivo.
Massica si cœlo supponas vina sereno,
Nocturna, si quid crassi est, tenuabitur aura,
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet fæce Falerna
Vina, columbino limum bene colligit ovo;
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea; nam lactuca innatat acri
Post vinum stomacho: perna magis ac magis hillis
Flagitat immorsus refici; quin omnia malit,
Quæcunque immundis fervent allata popinis.

49. *Ut*, "Just as."

Ib. *Solùm hoc.* Comp. Sat. I. 10. 60.

50. *Securus.* Indifferent—regardless.

51. *Massica.* Wine from the Massic hills, near Sinuessa, in Campania.

52. The effect of the night air will be to clear to it. *Thus Plin. XIV. 27: "Campaniæ vina nobilissima exposita sub dio in cadis verberari sole, luna, imbre, ventis aptissimum videtur."

53. *Illa*, scil. vina.

54. *Integrum*, "The genuine."

Ib. *Vitiata*, "Strained."

55. *Surrentina.* Wine from the neighbourhood of Surrentum, in Campania. It was a weak, light wine, held in much estimation by the ancients. Tiberius, however, pronounced it to be only a superior kind of vinegar. As the Falernian was very strong, the mixture formed an agreeable wine.

56. *Limum*, "The sediment."

57. The way in which the pigeon's egg will fine the wine is described—*vitellus*, the yolk—*volvens aliena*, bearing along with it the particles that are mixed up in the wine—*ima petit* descends to the bottom.

58. *Tostis.* We may trace this to *torreo.*

Ib. *Mercentem.* Exhausted—languid.

Ib. *Squillis.* Shrimps.

59. *Nam luctuca.* Supply before this *sed non luctucâ*, i. e. Catius advises shrimps and cockles, in preference to lettuce, after wine, *nam lactuca*, &c.

Ib. *Innatat.* Which proves that it is not good, for (Sat. II. 2. 71.) what agrees with the stomach is said *sedisse.*

Ib. *Acri.* Sour, heated, or irritated.

61. *Flagitat*, scil. stomachus or potor—*flagitat.*

Ib. **Immorsus refici*, "To be recruited, when *excited* by;" *immorsus* is the same as *vellicatus, excitatus.* Others read, *in morsus*, i. e. to have the appetite revived—to assume *aliam famem.* But it is the jaded toper, not the weary glutton, whose palate needs revival. *Hillis*, "*hillis*, deminutive dicta ab *hira*, quod est intestinum jejunum." *Boss.*

Est operæ pretium duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriâque decebit
Non alia quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis,
Corycioque croco sparsum stetit, insuper addes
Pressa Venafranæ quod bacca remisit olivæ.
Picenis cedunt pomis Tiburtia succo;
Nam facie præstant. Venucula convenit ollis;
Rectius Albanam fumo duraveris uvam.

61. **Malit.* *βούλειτ' ἄν.*

62. *Fervent allata,* i. e. afferuntur ferventia.

63. Catius now describes the ingredients of a two-fold sauce. From 64—66 he states the way of preparing *simplex jus;* from 67—69, the necessary additions for the *duplex.*

Ib. **Duplicis juris.* "Duorum jurium, simplicis et compositi."—*Bentl.* Heindorf explains with reference to a *compound* sauce alone.

64. *Dulci.* Fresh—new—recently made.

65. *Pingui.* Old and rich.

66. *Quàm quâ,* i. e. quàm illâ muriâ quâ.

Ib. *Byzantia — orca,* i. e. the jar of Byzantine tunny-fish, i. e. of fish caught near Byzantium, the city on the Thracian Bosphorus.

Ib. **Putuit.* "Cujus gravi odore imbuta est orca Byzantia, *ὄγχνη*, vas fictile, salsamentis servandis aptum."—*Bentl.*

Ib. *Orca.* A jar with a small neck. Comp. Pers. Sat. III. 50: *angustæ collo non fallier* orcæ, and 76: *Mœnaque quod primâ nondum defecerit* orcâ.

67. *Hoc,* scil. *hoc* jus simplex.

Ib. **Stetit,* "stood awhile." "Per aliquantum temporis desiit fervere atque intepuit." ORELL. Others interpret, "has gained consistency."

68. *Corycio.* Corycus, a promontory in Cilicia, was celebrated for its saffron.

69. *Pressa Venafranæ,* &c., i. e. simply Venafrian oil. Venafrum was situated in the north of Campania. Comp. Sat. II. 8. 45.

Ib. *Remisit,* "Has yielded," by being pressed.

70. *Picenis.* Comp. Sat. II. 3. 271.

Ib. *Tiburtia.* sc. poma, grown at Tibur (now Tivoli), the celebrated town in Latium, on the Anio.

71. *Nam facie,* i. e. nam Tiburtia tantùm facie.

Ib. *Venucula.* A species of grape. The derivation of its name is uncertain, "ve *et* nucula *dici reor, quòd vel grandes vel plures habeat nuculas sive nucleos.*" Dacier derives its name from *venuscula,* which it obtained on account of its beauty.

Ib. *Convenit ollis,* i. e. is fit for being preserved in jars.

72. *Rectiùs.* Than putting them into jars.

Ib. *Fumo duraveris,* i. e. hang them up, where the smoke can affect them, and thus preserve them. Such grapes are called *pensiles.* Sat. II. 20, or *passæ,* raisins.

Hanc ego cum malis, ego fæcem primus et halec,
Primus et invenior piper album, cum sale nigro
Incretum, puris circumposuisse catillis.
Immane est vitium, dare millia terna macello,
Angustoque vagos pisces urgere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurrit;
Sive gravis veteri crateræ limus adhæsit.
Vilibus in scopis, in mappis, in scobe, quantus

73. Catius describes a new arrangement, whereby *uvæ, mala, fæx, halec*, &c., were laid round the table that the guests might the more easily select whatever condiment they preferred.

Ib. *Hanc ego*, scil. *primus invenior circumposuisse*. The construction throughout would be in prose thus: *ego* primus *hanc cum malis, ego primus fæcem et halec, et primus piper album cum sale nigro incretum, puris circumposuisse catellis invenior*.

Ib. *Hanc*, scil. Albanam uvam.

Ib. *Faecem*. A crust (called tartar) adherring to the sides of casks of wine, the same as afterwards *fæcula—Coa*. Sat. II. 8. 9.

Ib. *Halec*. A pickle made from fish. Plin. 31. 8. There was also a fish called *halec*, perhaps the same as our shad, or herring.

75. *Incretum*. Shaken through a sieve, as Doëring explains *incernere*.

Ib. *Circumposuisse catillis*. Lambinus supposes that a plate was laid for each guest—Doëring thinks that they were distributed here and there along the table.

76. *Millia terna*, i. e. sestertiûm *millia terna*.

77. *Angustoque vagos*. It is in this that the mistake consists, scil. paying a large sum for fish, that are afterwards cramped on too small a dish. Comp. Juven. Sat. IV. 128.

Ib. *Vagus*. From the liberty with which they wandered about in their own element.

78. Catius concludes with some remarks on cleanliness and the appointments necessary for a well-arranged entertainment.

79. *Dum furta ligurrit*. Eating something that he had taken up from the dish in his fingers, with which, still greasy, he soiled the cup.

Ib. *Furta*. Both the act of theft and the thing stolen. Similarly, κλέμμα in Greek. Comp. Eurip. Hecub. 616.

80. *Gravis*. Thick or offensive. The cup had not been used for so long a time, that it was coated with a kind of scurf.

81. *Vilibus*, "Common," "cheap."

Ib. *Scopis*. For cleaning the pavement of the supper-room.

Ib. *Mappis*, "Napkins."

Ib. *Scobe*. Sawdust—the dust produced by filing or sawing anything. The pavement was sprinkled with this, that it might bring along with it, when swept off, any dirt that was on it—dry up any moisture, or fill up the cracks or cavities.—D. Juven. XIV. 66: *et tamen uno Semodio scobis hæc emendat servulus unus*.—G.

Consistit sumtus? neglectis, flagitium ingens.
Ten' lapides varios lutulentâ radere palmâ,
Et Tyrias dare circum illota toralia vestes,
Oblitum, quantò curam sumtumque minorem
Hæc habeant, tanto reprêndi justius illis,
Quæ nisi divitibus nequeant contingere mensis?
¶ Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocunque, memento.
Nam quamvis referas memori mihi pectore cuncta
Non tamen interpres tantundum juveris; adde
Vultum habitumque hominis; quem tu, vidisse beatus
Non magni pendis, quia contigit: at mihi cura
Non mediocris inest, fontes ut adire remotos
Atque haurire queam vitæ præcepta beatæ.

Ib. *Quantus.* Used for *quantulus*, "how little."

82. *Neglectis*, i. e. iis (scil. *scopis, mappis, scobe*) *neglectis.*

83. *Ten' radere.* The ellipsis may be supplied—*decetne*, or *estne credibile*, &c. *te radere.* Comp. Sat. I. 9. 72. This construction is often used in the expression of feelings excited by indignation, surprise, &c.

Ib. *Lapides varios.* The tessalated pavement, λιθόστρωτον, formed of stones of different colours.

84. *Et Tyrias*, &c. i. e. *et dare illota toralia circum Tyrias vestes.* The couches were covered with purple (*Tyriis vestibus*), over which, to preserve them clean, were outer coverlets, *Toralia*, as is usual with furniture at present. Catius expresses his indignation that these should be *illota*, unwashed and dirty, injuring instead of preserving the purple.

85. *Oblitum*, &c. Not considering that the less trouble and expense they are attended with, the more justly can the want of them be censured, that the want of those things, which, &c.

86. *Tantò reprêndi justiùs illis*, sc. hæc *tantò justiùs illis reprendi.*

87. *Quæ nisi*, &c., i. e. those splendid appointments that fall to the lot only of the rich—that no one expects to see but at the entertainments of the wealthy.

88. *Rogatus.* A common construction instead of *rogo.* Thus Sall. Bell. Catilin. 35: *eam ab injuriâ defendas, per liberos tuos* rogatus.

89. *Auditum.* The precepts.

Ib. *Perges quòcunque.* Catius had said *celabitur auctor.* Horace, therefore, ignorant of "the place" where the unknown gourmand lived, says *perges quòcunque*, sc. ad eum; others supply *tempore* to *quocunque.*

91. *Interpres.* A person who tells what he has heard from another. ὑποφήτης.

92. *Habitum.* The appearance.

93. *Quia contigit.* Blessings are generally undervalued by those who have enjoyed them.

# SATIRA V.

U. Hoc quoque, Tiresia, præter narrata petenti
Responde: quibus amissas reparare queam res
Artibus atque modis—quid rides? T. Jamne doloso
Non satis est Ithacam revehi, patriosque penates
Aspicere? U. O nulli quidquam mentite, vides ut
Nudus inopsque domum redeam, te vate, neque illic

94. **Fontes.* A comic parody of Lucret. I. 926: *Juvat integris accedere fontes, Atque hauria.*

95. *Vitæ præcepta beatæ.* As the great object amongst the philosophers was to discover wherein consisted the perfection of human happiness.

SATIRA V.—In a dialogue between Ulysses and Tiresias, Horace describes the arts that were then practised at Rome to obtain legacies. *Ex festiva autem παιγνιδίᾳ Homerica, in quo genere apud græcos excellebant Σίλλοι Timonis Phliasii. ORELL.

. *Hoc quoque.* In Homer Odyss. XI. 90, &c.: Ulysses having descended to Orcus, consults Tiresias about his future fortune. Horace supposes Ulysses to resume the dialogue, questioning the prophet how he should repair the ruin of his affairs.

According to Sanadon, Horace represents this dialogue as having occurred after Ulysses landed at Ithaca, when seeing the wretched state of his circumstances, he raises the spirit of Tiresias in order to consult him.

Ib. *Tiresia.* The Theban prophet, whose predictions were so highly esteemed. Manto, his daughter (from whom Mantua, in Italy, derived its name), led him about, and assisted him in forming his divinations, as he was blind. Lucian, Νεκυομαντ, introduces Menippus as having returned from consulting him in Orcus. Comp. Eurip. Phœniss. 893.

Ib. *Præter narrata*, scil. about his return to his native land. Odyss. XI. 99, &c.

2. *Amissas.* By the suitors of Penelope, who, in his absence, consumed his property. Vid. also, l. 6.

3. *Quid rides.* Tiresias laughs at the example, which now presented itself, of human discontent with their lot. Ulysses, who ought to have been satisfied with the expectation of meeting again his friends in his native country, will not be content without knowing how he can obtain wealth. Or, the prophet was amused that Ulysses, whose character for subtlety and craft was so celebrated, should question him *de artibus et modis.*

It appears more probable that the laugh originated from the periphrasis *amissas reparare queam res* for *ditescere queam.* Comp. l. 9.

Ib. *Doloso.* According to his Homeric character—πολυτροπος. Odyss. I. 1.

4. *Non satis est*, &c., i. e. ought you not be content with my having informed you of your return to Ithaca?

Ib. *Ithacam.* The island, on the west of Greece, in the Ionian sea, *altrix Ulixi.*

6. *Nudus inopsque.* After shipwreck, having lost everything but his life. *Trabe ruptâ, Bruttia saxa Prendit amicus* inops. Pers VI. 37.

Aut apotheca procis intacta est, aut pecus; atqui
Et genus, et virtus, nisi cum re, vilior algâ est.
T. Quando pauperiem, missis ambagibus, horres,
Accipe, quâ ratione queas ditescere. Turdus,
Sive aliud privum dabitur tibi, devolet illuc,
Res ubi magna nitet, domino sene; dulcia poma,
Et quoscunque feret cultus tibi fundus honores,
Ante Larem gustet venerabilior Lare dives:
Qui, quamvis, perjurus erit, sine gente, cruentus
Sanguine fraterno, fugitivus; ne tamen illi
Tu comes exterior, si postulet, ire recuses.

Ib. *Te vate.* According to your prediction. Odyss. XI. 110.

Ib. *Apotheca.* ἀποθήκη, The wine-cellar. Although the ancients appear to have used vaults for their wines, yet they frequently placed them in an upper apartment, where the smoke, passing through, might bring them *speedily* to maturity.

7. *Procis.* Of Penelope, during the absence of Ulysses.

Ib. *Atqui.* In its usual sense, "and yet."

8. *Cum re,* scil. familiari, property. Thus Sat. II. 3. 18: res *mea fracta est.*

Ib. *Vilior algâ,* "More worthless than sea weed;" a proverb for anything that had no value. Virg. Eclog. VII. 42: *projectâ vilior algâ.* Hence *alga* is called *inutilis,* Carm. III. 17. 10. Eurip. Phœniss: πένης γὰρ οὐδὲν εὐγενὴς ἀνήρ.

9. *Tiresias,* putting an end to circumlocution, expresses in two words the object of Ulysses' desire, and proposes the plans which he considers best for effecting his wish of becoming rich.

Ib. *Ambagibus.* Virg. Æn. I. 341: *longæ Ambages.*

0. *Turdus,* sc. sive *turdus,* &c. There is a similar ellipsis, Carm. I. 3. 16: *tollere* seu *ponere vult freta,* and 6. 19: *Cantamus, vacui* sive *quid urimur.*

11. *Privum.* Properly what belongs to one person—is peculiar; hence singular, rare. Trans. "delicacy." The sense here is somewhat similar to that of ἄφελος Lucian. Timon, at the end

Ib. **Devolet,* "Let it wing its way." Appropriately to *turdus.*

12. *Domino sene.* Who may therefore soon die, and in consequence of your attentions leave you some of his property. Comp. Juven. Sat. IV. 17:

> Consilium laudo artificis, si munere tanto
> Præcipuam in tabulis ceram senis abstulit orbi.

13. *Honores.* The best fruit, scil. the *primitiæ,* which were usually offered to the lares.—D. Thus Virg. Æn. I. 49: *aut supplex aris imponat* honorem, and again, 632: *simul divûm, templis indicit* honorem; *honores fundi* also are used here for *fruit,* just as "leaves" are called *honores silvarum.* Epod. II. 6: *silvis* honorem *decutit.* Virg. Georg. II. 404: *silvis decussit* honorem.

15. *Sine gente.* A freed slave. It was not until the right of intermarriage with the patricians was granted, that even *ingenui* amongst the plebeians had *gentes.*

U. Utne tegam spurco Damæ latus? haud ita Trojæ
Me gessi, certans semper melioribus. T. Ergo
Pauper eris. U. Fortem hoc animum tolerare jubebo:
Et quondam majora tuli. Tu protinus, unde
Divitias ærisque ruam, dic augur, acervos.
T. Dixi equidem, et dico. Captes astutus ubique
Testamenta senum: neu, si vafer unus et alter

17. *Tu*, i. e. however others might act, don't *you* refuse, &c.

Ib. *Comis exterior.* On his left side; the person *exterior*, as if with the object of defending the *interior*, whose left side he *tegit vel claudit*, is inferior to the person walking inside.—D.

The *interior* of two persons walking together, is the person who is next the wall, whether he be on the right hand or the left; the *exterior* is the person who on that outer side on which he is not thus protected, *claudit vel tegit* the other's side.—G.

18. *Utne tegam*, scil. Jubesne *ut tegam?* Regarding *tegam latus*, comp. note preceding, and Juven. Sat. III. 120: *Divitis hic servi* claudit latus *ingenuorum Filius.*

Ib. *Damæ*, i. e. whose name when a slave had been *Dama*. a contraction of Demetrius.

19. *Melioribus*, i. e. my superiors—Achilles, Ajax.

Ib. *Fortem hoc animum*, &c. Hom. Odyss. 20: Τέτλαθι δὴ καὶ κραδίη, καὶ κύντερον ἄλλο ποτ' ἔτλης.

20. *Hoc*, i. e. poverty; as Horace preserves the high character of Ulysses. Delph. Dac. S. F. i. e. *ut tegem spurco Damæ latus.* Sch. Cruq. L. Ulysses finding that there was no alternative but poverty, says that he must comply with the advice of Tiresias.

21. *Et quondam majora tuli.* Hom. Odyss. V. 223: Ἤδη γὰρ μάλα πόλλ' ἴσαθον καὶ πόλλ' ἐμόγησα. Carm. I. 7. 30: *O fortes, pejoraque passi.* Virg. Æn. I. 198: *O socii, neque enim ignari sumus antè malorum, O passi graviora.*

21. *Protinus.* This word is derived from *pro* and *tenus.* It signifies uninterruptedly—without breaking off or stopping. Comp. Virg. Æn. III. 416; VIII. 159; IX. 337. Horace uses it in this sense, Epist. I. 18. 67: Protinus *ut moneam.* The meaning here is, that Ulysses wished Tiresias to continue or proceed in his advice, as he has made up his mind to follow it, and let him know how he is to obtain wealth. It is difficult to explain the meaning of *protinus*, if we refer *hoc* in the preceding line to "poverty," unless that we suppose that it means, "directly," "at once," with the idea of giving up jest, and being serious.

22. *Ruam.* For *eruam*, as if drawing it forth from the earth. Hence, for "acquire," "procure," "amass." For the active use of *ruere*, comp. Virg. Æn. I. 35. XI. 211.

23. *Dixi equidem, et dico.* Tiresias replies that the advice which he had given was with reference to acquiring wealth, and now explains the manner, by *captes testamenta*, &c.

Ib *Captes.* As it is applied to persons fishing—trying to catch.

24 *Testamenta*, i. e. being made their heir.

Insidiatorem præroso fugerit hamo,
Aut spem deponas, aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine natis, improbus, ultrò
Qui meliorem audax vocet in jus, illius esto
Defensor: famâ civem causaque priorem
Sperne, domi si natus erit fecundave conjux.
Quinte, puta, aut Publi (gaudent prænomine molles
Auriculæ) tibi me virtus tua fecit amicum:
Jus anceps novi, causas defendere possum:

24. *Unus et alter*, sc. of these *senum*.

25. *Præroso hamo*. Having nibbled the bait off the hook, i. e. having accepted all your presents and attentions, yet has left nothing to you in his will.

26. *Spem*, scil. of success.

Ib. *Artem*, scil. *captandi testamenta*.

27. *Magna minorve—res*. A suit or subject, important or trifling.

Ib. *Olim*. At any time.

28. *Uter*. Of the two litigants.

Ib. *Improbus*, "However unprincipled."

Ib. *Ultrò*. Αὖτως; without provocation or reason; or rather, as we say, volunteering. It marks the audacity of the man, who brings an action against a person, who ought rather to bring it against him. This particle frequently denotes that depravity of mind which induces a person to select, as a matter of choice, conduct at variance with his own character, the rules of propriety, &c., the reverse of what he ought. Comp. Juven. Sat. XIII. 108. Terent. Adelph. IV. 3. 3. Phorm. II. 3. 13. Carm. IV. 4. 51.

29. *Meliorem*. Better; his superior in probity and cause.

Ib. *Illius*, scil. qui *vivet locuples sine natis*, &c.

30. *Defensor*. Advocate, take his side in the question.

31. *Domi si natus*, &c. For thus there would be little chance of any property being left to Ulysses.

32. Tiresias suggests the style of language which Ulysses should adopt in addressing the person whose favour he wishes to obtain.

Ib. *Quinte—aut Publi*. Calling him by the prænomen, as was usual amongst intimate friends.

It was likewise a mark that the person thus addressed was not a slave. Hence *gaudent prænomine molles auriculæ*. Comp. Pers. Sat. V. 74: *ut quisque Velinâ* Publius *emeruit*.

Ib. *Puta*. Suppose, for instance, i. e. these names Quintus and Publius, are given as specimens. **Puta* "adverb. ultima brevi." Orell. The same as *verbi causâ*, Cic. pro Mil. 22. Comp. Phil. II. 6: *neminem nominabo*—putatote *eum Phormioni alicui, tum Gnathoni, tum Ballioni*. Doëring incorrectly, *Existima mî Quinte aut mî Publi*.

Ib. *Prænomine*. Comp. note, Sat. II. 1. 66.

Ib. *Molles Auriculæ*. Comp. Juven. Sat. I. 89: molles *quod in aure fenestræ*.

Eripiet quivis oculos citius mihi, quam te
Contemptum cassa nuce pauperet: hæc mea cura est,
Ne quid tu perdas, neu sis jocus: ire domum atque
Pelliculam curare jube; fi cognitor ipse.
Persta, atque obdura, seu *rubra canicula findet*
*Infantes statuas;* seu pingui tentus omaso
Furius *hibernas cana nive conspuet Alpes.*
"Nonne vides" (aliquis cubito stantem prope tangens

34. *Jus anceps.* Admitting different interpretations, as before *vafrum.*

35. I would sooner lose my eyes than that you should be deprived of a blind nut.

Ib. *Oculos.* Terent. Adelph. IV. 5. 67: *Di me, pater, Omnes oderint, ni magis te quàm* oculos *nunc amo meos.*

36. *Cassâ.* This may be traced to *careo.* Others read *quassâ.*

37. *Neu sis jocus,* i. e. and that you may not be ridiculed or trifled with.

Ib. *Ire domum,* &c., i. e. advise him to feel perfectly easy about the result of the suit, as you will arrange everything for him.

38. *Pelliculam curare,* i. e. *genio indulgere,* enjoy himself, not allowing any uneasiness about the suit to interrupt his pleasures.

Ib. *Cognitor.* A person who manages the affairs of another who is present; as *procurator,* of one who is absent.

39. Persevere, regardless of either heat or cold. Horace expresses these extremes by quotations from Furius Bibaculus—the same called *Alpinus.* Sat. I. 10.

Ib. *Seu rubra canicula findet.* Heat is described by the effect that it has on recently made statues.

Ib. *Canicula.* The dog-star, Sat. I. 7. 25. It rises after the summer solstice, when the sun is in *Leo,* in the month of July. Hence our term "dog days." Persius Sat. III. 5, describes heat thus: "siccas insana *Canicula* messes Jamdudum coquit." Comp. Virg. Georg. II. 353: *Hoc, ubi hiulca siti* findit Canis *æstiger* arva.

Ib. *Findit.* The heat makes the wood split.

40. *Infantes.* Either "speechless," "mute," Sch.; or recently made; new. G. D. Thus the term applied to children is frigidly transferred to statues. *These figures were made of wood, which would split with heat, those formed of potters' clay would be perfectly baked by the sun.

Ib. *Pingui tentus omaso.* Furius, in a poem on the Gallic war, had said *Jupiter hibernas canâ nive conspuet Alpes.* Horace applies it to the author himself, adding *pingui tentus omaso* in ridicule of his appearance. *Furius poeta immanis ventris, qui nivem spumam* (sputum) *Jovis dixit. Ideo hoc ejus personæ dedit, tanquam ipse spuat.* Sch. Acr. *Orellius considers three several passages of Furius to be referred to: *rubra canicula findit infantes statuas,* is a passage in which Furius describes a statuary, and thought he had a happy expression in *infantes,* since statues are ἀγλώττοι. By *pingui tentus omasi,* some general opposed to Cæsar is described as a voracious barbarian. *Hibernas,* &c., formed the first line of his poetical history of Cæsar.

Inquiet), "ut patiens! ut amicis aptus! ut acer!"
Plures annabunt thunni, et cetaria crescent.
Si cui præterea validus male filius in re
Præclara sublatus aletur, ne manifestum
Cælibis obsequium nudet te, leniter in spem
Arrepe officiosus, ut et scribare secundus

42. Your exertions will be noticed by some of the bystanders—your character be raised, and your arts successful in entrapping more.

43. *Ut patiens!* How indefatigably he exerts himself!

Ib. *Ut amicis aptus!* How devoted to the interests of his friends—how serviceable!

Ib. *Acer!* Warm, active, energetic in protecting their interests.

44. *Plures annabunt thunni.* Ulysses is compared to a fisherman—the *senes* to fish. The meaning then is—your exertions will entice more old men to form an intimacy with you—you'll obtain more legacies.

Ib. *Thunni.* These fishes (*tunnies*) swim in large shoals. Hence the image here comparing them with the numbers of old men who would come into Ulysses' net. *The same image is used by Lucian. Tim. 22: αὐτοὺς (captatores) ὅ θύννος ἐκ μυχοῦ τῆς σαγήνης διέφυγεν, οὐ ὀλίγον τὸ δέλεαρ κατασπιών.

Ib. *Cetaria.* *κητεῖαι. From *cete*, any kind of large fish. Not the receptacles called *vivaria*. *Cætaria* were salt-water ponds for preserving fish. *Vivaria*, were for the animal tribe. Comp. Juven. Sat. III. 294: *Sic inde huc omnes, tanquam ad vivaria, currunt.* IV. 50: *Depastumque diu vivaria Cæsaris.* Epist. I. 1. 79: *Excipiantque senes, quos in vivaria mittant.*

45. *Validus male*, i. e. *male validus* for *invalidus*, as *male sana*, for *insana*.

Ib. *In re Præclarâ.* Where there is a splendid property. Comp. Hom. Il. IX. 285: τρέφεται θαλίῃ ἐνὶ πολλῇ. Demosth. Phil. III. 7: υἱὸς ἐν οὐσίᾳ πολλῇ γεγονώς.

46. *Sublatus.* This alludes to the custom of placing a child on the ground, and if the father wished him to be reared, he, or some friend acting for him, *raised* him from the ground, otherwise he did not acknowledge him as his child.

Ib. *Ne manifestum*, &c. Lest your designs should be too plainly seen through, by courting the acquaintance only of the unmarried.

47. *Cælibis.* Perhaps from κοίτην λείπων, as if κοίλιψ. It is applied not merely to the unmarried, but to widowers. Compare Sueton. Galb. V.

Ib. *Leniter.* Join with *arrepe;* or *officiosos.*

Ib. *In spem arrepe officiosus*, i. e. gain on him so far by insinuating attentions, that you may have reason to hope that, &c.

48. *Officiosus. Leniter officiosus* expresses the soft, courteous manner in which he should pay his attentions—not so marked as to excite suspicion, yet sufficiently engaging to win the affections.

Ib. *Ut et scribare secundus*, &c. Two things are to be effected—*et* (not merely) being named *secundus hæres et*, (but also) should the son have died, becoming *primus hæres.*

Ib. *Secundus Hæres.* The bulk of the property was left to the *primus hæres*, some part of it to the *secundus*. In case of the death of the *primus*, the *secundus* succeeded.

Hæres, et, si quis casus puerum egerit Orco,
In vacuum venias: perraro hæc alea fallit.
Qui testamentum tradet tibi cunque legendum,
Abnuere, et tabulas a te removere memento:
Sic tamen, ut limis rapias, quid prima secundo
Cera velit versu; solus, multisne cohæres,
Veloci percurre oculo. Plerumque recoctus
Scriba ex Quinqueviro corvum deludet hiantem,

49. *Orco,* i. e. ad Orcum, as before. Sat. II. 2. 79.

50. *In vacuum. Locum.*—Scil. by the death of the boy. **Vacua,* is the legal term for a *possessio,* the proper heir of which is dead.

Ib. *Alea.* The game with dice—Horace applies it to the attempts made to make a fortune by legacy hunting.

Ib. *Fallit,* i. e. disappoints, fails, loses. Scil. this game very seldom fails.

51. *Qui,* scil. *qui—cunque,* separated by *tmesis*

52. Tiresias instructs Ulysses how to act, should any one hand him his will to read over. He must affect a disinclination to look at it, and put it from him, yet however, in such a way, that he may get a glimpse of what part he has in it

Ib. *Tabulas,* i. e. the will.

53. *Limis,* scil. oculis—i. e. by a side glance.

Ib. *Prima secundo cera velit versu.* The will was written on waxen tablets, which afforded a facility of erasure, in case of the testator's changing his intentions. *Prima cera* means either the first waxen tablet, as in one will there might be several *tabulæ;* or rather the first part of the will—*prima* pars tabulæ ceratæ—as before, Sat. II. 3. 15: *vitâ meliore.*

Ib. *Secundo versu,* i. e. the second line—where the names of the heirs or coheirs were mentioned. *The first line contained the name of the testator.

54. *Solus, multisne cohæres,* i. e. *solus, multisne cohæres* sis.

55. *Plerumque.* Frequently; as Sat. I. 10. 15.

Ib. *Recoctus.* Either the same as *factus;* scil. factus ex quinqueviro.—H. or "cunning," "crafty," "rendered wise by experience." D.

The proper meaning of *recoctus* is "twice boiled, doubly dyed;" scil. from *re* and *coquere.* We have instances of *coctus* in a metaphorical sense; Cic. Epist. ad Attic. XIII. last: *Bene* coctus *et conditus sermo;* also Plaut. Pœn. III. 2. 9: *Hodie Juris* coctiores *non sunt qui lites creant,* on which Turneb. Advers. XV. 7, says: *Et* coctus *et* recoctus *dicitur, qui in re aliquâ tiro non est.*

56. *Scriba ex quinqueviro.* A person who from a *quinquevir* had become *scriba,* sc. factus *ex quinqueviro.*

Ib. *Quinqueviro.* Inferior officers appointed for superintending the leading out of colonies, the division of lands, the repairs of public buildings, &c.

Ib. *Corvum—hiantem.* Perhaps in allusion to the story of the fox and the crow—The *scriba* (as the fox) deceives Ulysses, represented by the *corvus;* or rather *corvum hiantem,* without reference to the fable, for the greedy legacy-hunter.

Captatorque dabit risus Nasica Corano. [endo?
U. Num furis? an prudens ludis me, obscura can-
T. O Laërtiade, quicquid dicam, aut erit aut non:
Divinare etenim magnus mihi donat Apollo.
U. Quid tamen ista velit sibi fabula, si licet, ede.
T. Tempore quo juvenis Parthis horrendus, ab alto
Demissum genus Ænea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicæ, metuentis reddere soldum.

57. The story of Nasica and Coranus is told ll. 62—69. *"Cujus Nasicæ calamitas tum videtur derisui civitati; ac fortasse eadem induxit Horatium ad describendos hac satira heredipetas." ORELL.

58. *Num furis?* ἐνθουσιάζεις. Equivalent to "are you really inspired?" as *furor* is applied to the influences on a prophet's mind.

59. *Laertiade*, scil. Ulysses, son of Laertes and Anticlea.

Ib. *Quicquid dicam*, &c. Either a mockery of the obscurities of oracles, i. e. my words either will come to pass or they will not. *Bentl.* *Who remarks that this would well agree with the Epicurean opinions of Horace. Bothe's conjecture *aut non Divinare etiam magnus mihi donat Apollo*, is approved of by Voss, Heindorf, Mitscherlich, and Weber. *Quicquid dicam fore, erit, et quicquid dicam non fore, non erit.*—D. Tiresias replying to Ulysses' question, assures him that he is serious—that his words are to be fulfilled.

60. *Magnus—Apollo.* As Virg. Eclog. III. 104. Æn. IX. 654.

61. Notwithstanding the assurance of the prophet, Ulysses wishes an explanation.

Ib. *Fabula.* Thus Ulysses terms the subject on which Tiresias had spoken so obscurely.—D. The story alluded to, ll. 55—57, about Nasica and Coranus.

62. *Juvenis*, scil. Octavianus (i. e. Augustus) frequently so termed. *If Heindorff's date for this Satire A.U.C. DCCXIX—DCXXI. be correct, he was then about twenty-nine, whence with much propriety termed *juvenis*.

Ib. *Parthis horrendus.* Comp. note, Sat. II. 1. 15.

Ib. *Ab alto Demissum genus Ænea.* Octavianus, being adopted by Julius Cæsar became one of the *gens Julia*, derived from Iulus, the son of Æneas. Comp. Virg. Æn. I. 688.

Julius, *a magno* demissum nomen Iulo.

64. *Forti—Divis.*—C. With a double meaning *et strenuo militi, et ingenio prompto et libero.*—B.

Ib. *Nubet.* What was present in Horace's time, had been future in that of Tiresias.

Ib. *Procera*, i. e. adultæ ætatis. Sch.

63. *Metuentis reddere soldum.* Either the portion of his daughter. Sch.; or a sum of money which he owed Coranus. Under the expectation of being forgiven the debt, or receiving something from him in his will, he had given him his daughter.

65. *Metuentis.* Dreading or refusing.

Tum gener hoc faciet: tabulas socero dabit, atque
Ut legat, orabit: multum Nasica negatas
Accipiet tandem et tacitus leget; invenietque
Nil sibi legatum præter plorare suisque.
Illud ad hæc jubeo: mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius: laudes, lauderis ut absens:
Adjuvat hoc quoque; sed vincit longe prius ipsum
Expugnare caput: scribet mala carmina? lauda.—
Me sene, quod dicam, factum est: anus improba Thebis
Ex testamento sic est elata: cadaver
Unctum oleo largo nudis humeris tulit hæres:

65. *Soldum.* Syncope for *solidum*, i. e. *totum, integrum.*

66. *Tum gener*, scil. Coranus.

Ib. *Tabulas.* His will, as before.

Ib. *Socero.* Nasica.

69. *Præter plorare.* Either grief for disappointed hopes, or lamentations at his funeral, i. e. πλὴν τὸ οἰμώζειν. Comp. Sat. I. 10. 91.

Ib. *Suisque.* Not even his daughter was mentioned in the will.

70. *Illud ad hæc jubeo*, i. e. additional direction.

71. *Temperet.* Should have the management of.

72. *Laudes*, scil. *mulierem aut libertum.*

73. *Adjuvat hoc quoque.* This intimacy with the *mulier* and *libertus* is of some assistance, but, &c.

Ib. *Sed vincit longe prius.* *Verùm multò utilius est ipsum hominem captare.* Delph. *Sed ipsum caput expugnare, longè vincit*, far surpasses, *prius*, the former advice, by which I directed you to join with the *mulier* or *libertus.* D.

If *prius* be taken adverbially, it is joined either with *vincit* (i. e. *longè prius vincit*), or with *expugnare*; or, if as an adjective, it is either in the nominative or accusative case agreeing with *consilium* understood. Doëring explains it as if in the accusative; if considered in the nominative, refer it to the advice given before, directing his attentions to the person himself. As to *vincit* without an object expressed there is no difficulty. Compare Sall. Bell. Jug. 19: Vicit *tamen in senatu pars illa*, &c.

Ib. *Ipsum—caput*, i. e the capital itself—the master—the old man himself.

75. *Improba.* Humorously termed "wicked" on account of the injunction in the will.

Ib. *Thebis*, scil. Bœotian Thebes, where Tiresias was born. *Compare the will of Eumolpus in Petron. 141: "Omnes qui in testamento meo legata habent, præter libertos meos, hac condicione percipient, quæ dedi, si corpus meum in partes conciderent et adstanti populo comederint.

76. *Est elata.* The usual term for brought out to be buried. Similarly, Ter. Andr. I. 1. 90: Effertur.

77. *Nudis humeris tulit hæres.* Compare Tacit. Annal. I. 8: *Conclamant patres corpus ad rogum* humeris *senatorum* ferendum. Vid. Append.

Scilicet elabi si posset mortua; credo,
Quod nimium institerat viventi. Cautus adito:
Neu desis operæ, neve immoderatus abundes.
Difficilem et morosum offendet garrulus: ultro
Non etiam sileas. Davus sis comicus, atque
Stes capite obstipo, multum similis metuenti
Obsequio grassare: mone, si increbuit aura,
Cautus uti velet carum caput: extrahe turba
Oppositis humeris: aurem substringe loquaci.
Importunus amat laudari? donec, "Ohe jam!"
Ad cœlum manibus sublatis, dixerit, urge, et

78. *Scilicet elabi*, &c. Doubtless her design in giving this injunction was that the heir might lose the property, if she slipped off his shoulders.

79. *Quod nimium institerat viventi.* The reason of her giving it was, that he had been over attentive to her whilst she was alive.

Ib. *Cautus adito*, i. e. make your advances with circumspection.

80. *Abundes*, scil. operâ.

84. *Difficilem.* Hard to be pleased—peevish—cross. Cic. in Orat. (ad M. Brutum) 29: *ut usque eò* difficiles ac morosi *simus.* **Difficilis*, cui vix quidquam placet omnisque comitas deest; *morosus*, qui pro lubitu ac fastidiose modo hoc, modo illud vult, jubet, vetat.

Ib. **Ultro*, "Do not without cause." The reading of some editions is *ultra.* The meaning then is *ultra modum*, too far, *nimis*, but is not Latin.

82. *Davus sic comicus*, i. e. imitate Davus in the comedy.

83. *Obstipo.* Bent to one side. G.; or bent down to the ground. D. Comp. Pers. Sat. III. 80: Obstipo capite, *et figentes lumine terram.* Whichever be the true meaning, here it denotes the appearance of humility, and respectful submission towards a superior. **Obstipus*, stipitis instar, sive rigida immotaque ratione aliquo inclinatus, h. l. in anteriorem partem deflexus." *Forcell.*

Ib. *Metuenti*, i. e. feeling awe in the presence of one who is venerated.

84. *Obsequio*, i. e. by complying with all his wishes, whether good or bad. Comp. Ter. Andr. I. 1. 41: Obsequium *amicos, veritas odium parit.*

Ib. *Grassare*, i. e. make advances to—gain the favour of—flatter. Comp. Ovid. Ar. Am. III. 441: *Sunt qui mendaci specie* grassentur *amoris.* Sall. Bell. Jug. I.: *ubi animus ad gloriam virtutis viâ* grassatur.

Ib. *Increbuit*, i. e. has begun to freshen—has sprung up.

86. *Aurem substringe*, i. e. lend an attentive ear to him. *" *Substringere* est aliquid inferiore parte sic ligare, ut superior arrigatur acutior que fiat idem fere igitur h. l. atque *arrige.*" Orell. *Loquaci*; si sit loquax. *Substringere aures*, is to raise—prick up the ears, as dogs and other animals do, when they wish to hear a sound more distinctly.

87. *Importunus.* For *importunè.* Sch. Then it may be joined with *amat* or *laudari*, in the sense "immoderately," or "extravagantly." *Importunus homo* means a person who in addition to being *ineptus* is perverse—cross—obstinate. Comp. Ter. Andr. I. 4. 4: Importunitatem *spectate aniculæ.*

Ib. *Ohe jam.* Compare Sat. I. 5. 12: Ohe jam *satis est.*

Crescentem tumidis infla sermonibus utrem.
Cum te servitio longo curaque levarit,
Et certum vigilans, *Quartæ esto partis Ulysses*,
Audieris, *hæres* : "ergo nunc Dama sodalis
Nusquam est?" "unde mihi tam fortem, tamque fidelem?"
Sparge subinde : et, si paulum potes illacrimare. Est
Gaudia prodentem vultum celare. Sepulcrum

88. *Ad cœlum manibus sublatis.* As is usual in strong emotions of surprise, admiration and pleasure, *or impatience.

Ib. *Urge,* scil. laudibus.

89. By a happy image the flattery is compared with the wind—the flattered, with a bladder filled by the wind.

90. *Levârit,* scil. by his death.

91. *Certum vigilans.* Wide awake—not dreaming. Lucian. Micyll. I.: Σὺ δὲ ὅρα, ὅπως μὴ ὄναρ πλευτῶν, λιμώττῃς ἀνεγρόμενος. *Ἴσως, οὐκ ὄναρ. *Et certum vigilans,* is opposed to the phrase *incertum vigilans. Incertum vigilans a somno languida vidi.* Ovid.

Ib. *Quartæ esto partis Ulysses.* The words of the will.

92. *Ergo.* Then; as Carm. I. 24. 5: Ergo *Quinctilium perpetuus sopor urget.*

93. *Nusquam.* Compare note, Sat. I. 1. 37.

Ib. *Unde mihi tam fortem,* i. e. *unde mihi* sumam—inveniam—parabo *tam fortem,* &c.

94. *Sparge subinde,* i. e. these lamentations and praises of his departed friend. *Subinde,* "now and then."

Ib. *Et si paulùm potes illacrimare.* Heindorff considers *illacrimare* as the imperative of the deponent verb *illacrimor.* Doëring supplies *illacrima* after *illacrimare.* *"Sane est imperativ. v. deponentis, qua forma usus est etiam Cic. de N. D. III. 33." ORELL.

95. *Est gaudia prodentem vultum celare.* Similarly, Epist. I. 1. 32: Est *quadam prodire tenus.* You may by weeping conceal the countenance, *gaudia prodere* alias *solentem, et hîc etiam conantem erumpere.* Let tears serve to you as a mask, under which you may laugh. G.

*Εστι.*—You may by weeping conceal the joy expressed in your countenance on receiving the inheritance.—D.

Bentley with his usual ingenuity states the difficulties in the ordinary interpretations, of course as a preliminary to some emendation. As to *est* used for ἔξεστι, δυνατόν ἐστι, his objection is—*Quidni autem possibile est vultum celare? dubiumne id cuiquam est?*

Then he considers *celare vultum gaudia prodentem,* as ἀσύστατα, and contradictory. For if the countenance *celatur,* how then *prodit?* He asks regarding the understanding *alioqui* or *alias* before *prodentem*—by what right could a word so necessary to the meaning of the sentence be suppressed? Even *vultum celare* appears to him inexplicable, although *vultu celare* is

Permissum arbitrio, sine sordibus exstrue: funus
Egregie factum laudet vicinia. Si quis
Forte cohæredum senior male tussiet, huic tu
Dic, ex parte tua seu fundi sive domus sit
Emtor, gaudentem nummo te addicere.—Sed me
Imperiosa trahit Proserpina: vive valeque. 101

sufficiently plain and common. He proposes, finally, *Sparge subinde:* et sic paullùm potes illacrimare, et *Gaudia* prudentur vultu *celare.*

The great critic appears to have thought too lightly of an obvious interpretation, to which none of his objections can apply. Interpret *est* ἔξεστι, and assign the ordinary meanings to the other words of the sentence. Thus the translation is, "You can conceal your countenance which betrays joy"—and the meaning is—you can hide your face (suppose with your hands, your robe, by turning it away, &c.), which is too true an index of your feelings of joy. Comp. Bothe ad loc. Although I prefer this interpretation, it is not, however, because Bentley's objections appear to invalidate Gesner's and Doëring's. I can see no reasonable objection to tears being said to conceal the expression of joy that is in the countenance. Nay rather—I perceive a peculiar beauty in saying *vultum lætum celare lacrymis,* for it is but the counter-part of that exquisite Homeric expression—δαχρυόειν γελάσασα—marking the struggle of opposite feellings for the mastery of countenance Comp. Petron. Satyric. 101: *Poteris hanc simulationem et lacrymis et vultûs confusione obumbrare.*

96. *Sine sordibus.* Without niggardliness, i. e. with due splendour and magnificence.

97. **Laudet.* "N. Heinsius: *laudent;* verum Horatius nunquam plurali usus est in simili locutione, sed semper singulari, ut docui ad Od. I. 24. 8."—*Bentl.*

98. *Senior malè tussiet.* As he is both an old man, and labouring under a bad cough, he is worth paying attention to, for he may soon die and leave you whatever property he obtained.

99. *Ex parte tuâ,* i. e. of your share of the property. Those who interpret "for your part" are ignorant of the Latin idiom. If Horace had intended, this, he would have said *per te.*

100. *Nummo—addicere,* i. e. to make it over to him. The *nummus* was necessary to render the transfer of the property legal. Compare Bentley, Sat. I. 4. 14.

When a counterfeit sale was made of anything left by will, the forms of law were to be observed. The buyer and seller went to a public officer called *Libripens,* a keeper of the scales; and the purchaser, in the presence of witnesses, put a piece of money into the scales, which the seller took out, and the sale was afterwards deemed legal. *Dac.* *Comp. Gaium. II. 252: *Olim in usu erat, ei, cui restituebatur hereditas, nummo uno eam hereditatem dicis causa venire.*

101. *Imperiosa trahit Proserpina.* The day was approaching—Tiresias must depart. *Nam post mediam noctem, die adventante, per Proserpinam nihil umbris fari concedebatur.*—C. **Imperiosa,* ἰσχυνή.

From Doëring's explanation, "Umbræ ex Orco in lucem emissæ dictâ horâ

# SATIRA VI.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi et tecto vicinus jugis aquæ fons,
Et paulum silvæ super his foret: auctius atque
Di melius fecere. Bene est! nihil amplius oro,
Maia nate, nisi ut propria hæc mihi munera faxis.
Si neque majorem feci ratione mala rem, 6
Nec sum facturus vitio culpave minorem:
Si veneror stultus nihil horum: "O si angulus ille
Proximus accedat, qui nunc denormat agellum!

in Orcum redire debebant" it would appear that he supposed this dialogue to take place on earth (as Sanadon does—note 1. 1.), yet in his introductory remarks he says, "Horatius Ulyssem cum Tiresia *apud inferos* colloquentem, inducit."

SATIRA VI.—Horace expresses the contentment which he feels with the farm which Mæcenas had given to him, and extols the pleasures of a country-life, shewing the reasons for which it is preferable to living in the city. *Many mistaking the disposition of Horace, and the nature of his intimacy with Mæcenas, either through envy attacked him, or supplicated his influence in their behalf. To correct the latter feeling, and to disarm the former is his object in this satire.

1. *Hoc erat in votis*, i. e. *hoc erat* præcipuum, summum *in votis*. Compare Pers. Sat. III.: *Scire* erat in votis *quid dexter senio ferret*.

Ib. *Modus agri*. Similarly Juven. Sat. XIV. 170: *Nunc* modus *hic* agri

Ib. *Ita*. Used for *valde*.

2. *Jugis*. Join *jugis* with *aquæ* not *fons*. The quantity of the final syllable shows that it is not from *jugum*, but *jugis*, adj. Comp. Sall. Bell. Jug. 89: *Capsenses unâ modo, atque eâ intra oppidum*, jugi *aquâ*.

3. *Super his*. Insuper—præterea—ἐπὶ τούτοις.—Schol. Or referring to position, i. e. a little wood hanging over these; as Horace's farm was situated in a valley surrounded by mountains. Epist. I. 16. 5: *Continui montes nisi dissocientur opacâ Valle*.

4. *Dî melius fecere*. Compare Sat. I. 4. 17: *Dî bene fecerunt*.

5. *Maia nate*, scil. Mercury, son of Maia, daughter of Atlas. He is invoked as the patron deity of poets, who are hence called (Carm. II. 17. 30.) *viri Mercuriales*, and also as presiding over the increase of property, and wealth, whence the epithets, κερδῷος, δωτὴρ ἐάων.

Ib. *Propria*. Lasting—permament. Similarly, Virg. Æn. VI. 872: Propria hæc *si* dona *fuissent*; *and Sat. II. 2. 129.

6. **Si*, "hac condicione exaudi preces meas, frequenti in precando formula.' ORELL.

7. *Vitio*. Wasteful profusion—*Culpa*, neglect. Comp. II. 3. 177.

8. *Veneror*. For *precor*.

Ib. *Angulus*. A corner of land, which did not belong to Horace, but if it had, the figure of his farm would have been uniform.

9. *Accedat*, i. e. were added to my land—were to belong to me.

O si urnam argenti fors quæ mihi monstret, ut illi,
Thesauro invento qui mercenarius agrum,
Illum ipsum mercatus, aravit, dives amico
Hercule;" si, quod adest, gratum juvat, hac prece te oro,
Pingue pecus domino facias, et cetera, præter
Ingenium, utque soles custos mihi maximus adsis.
Ergo ubi me in montes et in arcem ex urbe removi,
(Quid prius illustrem satiris Musaque pedestri?)

Ib. *Denormat.* The corner destroyed the regularity of his farm—the sides would have been straight, and of equal length—*ad normam*—were it not for the *angulus*.

10. *O si urnam argenti*, &c. Compare Pers. Sat. II. 10: *O si sub rastro crepet argenti mihi seria, dextro Hercule.*

Ib. *Fors quæ*, i. e. *qua* for *aliqua fors.* *For *quæ* Bentley reads *qua*, scil. ratione.

Ib. *Ut illi*, i. e. ut illi monstravit.

11. *Qui mercenarius agrum.*—The construction is: *qui, thesauro invento, mercatus* est *illum ipsum agrum*, quem uti *mercenarius aravit*; or, (vid. note, Sat. I. 1. 88.) *qui, thesauro invento, mercatus aravit illum ipsum agrum*, quem *mercenarius* aravit. *Translate, "Who having found a treasure in the capacity of a hireling having purchased, ploughed that identical field."

13. *Amico Hercule.* Hercules, as πλουτοδοτής, presided over wealth acquired suddenly—by finding treasures, &c.—Mercury, over wealth acquired by commerce. According to Casaubon, when the treasure was found in the streets, it was ascribed to Mercury, as θεὸς ἀγοραῖος—if in any secret place to Hercules.

Ib. *Quod adest*, i. e. what I have—what I at present possess.

Ib. *Gratum juvat*, i. e. I am satisfied and thankful.

Ib. *Hac prece te oro.* The consequence from l. 6, scil. if all these things mentioned, ll. 6—13, be true, then I entreat you, Mercury, &c.

14. *Domino.* For me, their master.

15. *Ingenium.* He prays that every thing else but his *ingenium* may be *pingue*, playing on the word, signifying both fat, and dull—stupid. Compare Sat. I. 3. 58.

16. *In montes.* Compare note l. 3.

Ib. *Arcem.* Horace considers his villa as a citadel—a place of refuge from the bustle and annoyances of Rome.

17. *Quid prius illustrem*, &c. *Satiris Musaque pedestri*, are ablatives either after *prius*, or governed by *in* understood. If the first, the poet asks what he should sing in preference to the rustic deities (as Carm. I. 12. 13: Quid prius *dicam solitis Parentis*), or what should he do in preference to writing satires; if the second, Horace's question is what he should celebrate before the country—*prius* rure—quàm rus—in his satires, &c. The meaning then is—when I have retreated from the city to my villa, there is no subject, which I should prefer celebrating in my satires, to the peace and pleasures of the country.

Nec mala me ambitio perdit, nec plumbeus Auster
Autumnusque gravis, Libitinæ quæstus acerbæ.
Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitæque labores
Instituunt, (sic dis placitum,) tu carminis esto
Principium. Romæ sponsorem me rapis. ¶ Eia,

17. Gesner and Doëring consider this line as parenthetic, as if Horace, struck by the thought of the pleasures which he enjoyed in the country, broke forth into this exclamation, *Quid prius illustrem*, &c. Jahn, however, removes the marks of parenthesis; in my judgment, correctly.

Ib. *Musaque pedestri.* The style of his satires bordered on prose, πεζὸν λόγον; hence *musa pedestris.* Compare Sat. I. 4. 46: *nisi quòd pede certo Differt sermoni, sermo merus.*

18. *Plumbeus.* The epithet is derived from the influence which it has on the health and spirits, depressing, and rendering the frame heavy and languid. Horace's farm was sheltered by the mountains from its noxious influence. **Auster*, "The Sirocco."

19. *Gravis.* Unwholesome—sickly. *It is called *letiferum* by Juven. IV. 56.

Ib. *Libitinæ.* On account of the number of deaths in autumn, that season is said to be the source of profit to Libitina. In the temple of *Libitina* the requisites for funerals were sold or hired out by persons hence called *Libitinarii.* In this temple also there was a registry kept of those who died, and for each a coin (*nummus*) was paid in.

20. Horace, wishing to shew the superiority of a country-life, describes the way in which he passes the day in the city. He commences with the morning, and this in epic style, with an invocation of Janus.

Ib. *Matutine.* Janus is termed *Matutinus*, as he presided over the beginning not merely of the year, but also of the day, scil. *Matutinus*—derived from *Matuta* Aurora

Ib. *Seu Jane libentiùs audis.* Or, *O Janus*, if you prefer this name to *pater Matutine.* The ancients were careful, in applying names to the gods, to select that which was considered to be more acceptable. Or, rather, the poets found the multitude of names convenient, as Lucian insinuates; Tim. Misanthr. Compare Carm. Sæc. 15: *Sive tu Lucina probas vocari seu Genitalis.*

Ib. *Audis.* Hearest thyself called, or art called. Similarly, Sat. II. 7: *Subtilis veterum judex et callidus* audis. Epist. I. 16. 17: *Tu recté vivis si, curas esse quod* audis. Hence the expression *male audire*, to be spoken ill of. In Greek, the use of ἀκούω is similar. Compare Lucian. Ἁλιεὺς. 23.

Ib. *Unde.* By whose favour; or with whom, i. e. with invocations to whom.

22. *Instituunt*, "Commence," "enter on."

23. *Romæ sponsorem me rapis*, i. e. when I am at Rome I am obliged in the morning to appear as bail for some person. This is poetically ascribed to Janus, who is supposed to address Horace in the words *Eja, ne prior*, &c. *Comp. Epp. II. 2. 67: *Hic sponsum vocat.*

Ib. *Eja—urge.* Exclamations exciting to haste. Virg. Æn. IV. 569: Eja

Ne prior officio quisquam respondeat, urge!
Sive Aquilo radit terras, seu bruma nivalem
Interiore diem gyro trahit, ire necesse est.
¶ Postmodo, quod mi obsit, clare certumque locuto,
Luctandum in turba et facienda injuria tardis.
¶ Quid tibi vis insane, et quas res agis?" improbus urget
Iratis precibus, "Tu pulses omne, quod obstat,
Ad Mæcenatem memori si mente recurras."
¶ Hoc juvat, et melli est, non mentiar. At simul atras

*uge, rumpe moras.* *Some attribute these exclamations of haste to *Janus*, comparing Pers. V. 135: *Surgi, inquit avaritia; eia surge!*

24. *Ne prior officio*, &c., i. e. lest any one should anticipate you in doing this kind office, scil. of being *sponsor*. Compare Juven. Sat. III. 115: *Quod porrò* officium, &c. Ne prior *Albinam aut Modiam collega salutet.*

25. *Aquilo.* Compare note, Sat. I. 1. 6.

Ib. *Bruma.* Winter—properly the day of the winter solstice—quasi *brevima*, i. e. brevissima dies.

26. *Interiore—gyro.* The *interior gyrus* is that next the goal, which horses describe in turning. It is evidently smaller than that more remote. Hence the metaphorical application here for the day being shorter. *Comp. Arat. Cynos.: *Nam cursu interiore brevi convertitur orbe.* Virg. Æn. XI. 694: *eludit gyro interior.*

27. *Postmodò quod mi obsit.* After I have in court bound myself for my friend according to the forms, with a distinct voice, and in express terms—(which I may have reason to repent) *luctandum est*—in order to get out.

Ib. *Quod mi obsit.* His engagement for another may afterwards be injurious to him, as he becomes the responsible person.

Ib. *Clarè*, "With a loud, distinct voice," or as Gesner wishes, in the words of the form that could not be mistaken—*verbis sponsionum quam clarissime conceptis.*

28. *Facienda injuria tardis.* By pushing them aside in order to get through with expedition.

29. *Improbus.* Some cross, bad-tempered, passionate fellow in the crowd. Compare Juven. Sat. III. 268: *Sed quamvis* improbus *annis.*

30. *Precibus*, "Imprecations" on account of pushing against him.

31. The fellow supposes that the cause of Horace's haste was an appointment which he had made with Mæcenas.

Ib. *Memori—mente*, i. e. with a mind full of your appointment—so occupied with it, that you never think of what annoyance you may cause in pushing through the crowd.

32. *Hoc juvat.* To push about the people.—B. To go to Mæcenas.—G. D. Or, the assertion that he did not care whom he pushed about, if he were hurrying to Mæcenas *memori—mente.* Horace is delighted that they should have such an opinion of his affection for his patron.

Ventum est Esquilias, aliena negotia, centum
Per caput et circa saliunt latus. "Ante secundam
Roscius orabat sibi adesses ad Puteal cras."
"De re communi scribæ magna atque nova te
Orabant hodie meminisses, Quinte, reverti."
"Imprimat his, cura, Mæcenas signa tabellis,"
Dixeris, "Experiar:" "Si vis, potes," addit et instat.
Septimus octavo propior jam fugerit annus,
Ex quo Mæcenas me cœpit habere suorum
In numero, duntaxat ad hoc, quem tollere rhedâ

32. *Atras.* As it had been a burial place (comp. Sat. I. 8.), or on account of the annoyances which he meets there.

33. *Esquilias.* Comp. note, Sat. I. 8. 13.

Ib. *Aliena.* To be done for other persons.

34. *Ante secundam,* scil. before eight o'clock. When he has reached Mæcenas' house, a slave tells him who had called, and what messages they had left for him.

35. **Roscius orabat.* The words of the slave of Roscius. "Imperfectum sic explica, *orabat* eo temporis puncto, quo me hoc tibi nuntiare jussit." ORELL.

Ib. *Adesses.* The legal term for being an advocate or witness.

Ib. *Puteal.* This properly means the cover of a well or pit—*putei.* There were two in the forum—one where the razor and whetstone of the augur Attius were placed: the other near the *Arcus Fabianus,* built by Scribonius Libo. Near the first, the prætor held his court; the other was the resort of usurers. Roscius, perhaps, asked the assistance of Horace in some money transaction at the latter. Epist. I. 19: *Forum* puteal*que Libonis.* Ovid. Rem. Am. 561 *Qui* puteal *Janumque timet celeresque Calendas.*

36. *De re communi,* i. e. relating to all the *scribæ.*

Ib. *Scribæ.* Persons who kept the public accounts, wrote out the laws, &c. Horace had been a *scriba Quæstorius*—hence this application to him *de re communi.* *Although he appears to have given up the office, about 717.

37. *Reverti,* scil. to the place where they met.

38. An applicant is now supposed to come up, and ask his interference with Mæcenas to have some papers sealed.

Ib. *Cura.* From *curare.*

Ib. *Signa.* Of Augustus, which was confided to his keeping by the emperor. *Mæcenas autem circa tempus pugnæ Actiacæ A. U. C. 723., Italiæ præfectus Cæsaris Octaviani annulum signatorium habuit mense demum Decembri Agrippa ei adjunctus est atque itidem annulum accepit. Dio. Cass. 51. 3. Plin. 37. 1. 40.

39. *Dixeris.* For si *dixeris,* and this for *si dixerim.*

Ib. *Experiar,* i. e. I shall try to do so.

40. For, "it is now about eight years." *Fugerit,* as Doëring correctly explains it, "unless I am mistaken, has passed away." But compare Carm. I. 11. 7: *Dum loquimur* fugerit *invida Ætas.* *Since Horace acquired the friendship of Mæcenas A.U.C. 716. This satire appears to be written A. 723.

Vellet iter faciens, et cui concredere nugas
Hoc genus: "Hora quota est?" "Threx est Gallina Syro par?"
"Matutina parum cautos jam frigora mordent" 45
Et quæ rimosa bene deponuntur in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiæ. "Noster ludos spectaverat una,

42. *Duntaxat ad hoc*, i. e. merely on such terms of intimacy as to drive out with him, &c.

43. *Iter faciens.* Compare Sall. Bell. Cat. 19.

44. *Hoc genus.* This construction is not unusual by which *hoc genus* stands for *hujus generis* or *hoc genere.* Compare Zumpt. Lat. Gram. II. 62.

Ib. *Threx—Gallina.* There were many species of gladiators. Gallina is here called *Threx*, from the way in which he was armed; scil. *Thraciis armis*, Others similarly were termed *Samnites.* As the Threces were matched with the Mirmillones, probably *Syrus* was a *Mirmillo.* This third species derived their name from μόρμυρος, a kind of fish, an image of which they bore on their helmets. Their arms were Gallic, a buckler (*parma*) and a curved sword (*gladius falcatus.*) **Threx* denotes the species of gladiators. *Thrax*, a native of Thrace.

45. *Parum cautos*, scil. who do not take the precaution of sufficiently muffling themselves.

46. *Rimosâ. Auris rimosa*, the opposite to *auris tuta*, is an ear that does not retain what is confided to it.

Ib. *Bene*, "Safely," as it is immaterial, whether they are told or not.

47. *Per totum hoc tempus*, scil. during almost eight years.

Ib. *Subjectior*, scil. ego sum.

48. *Noster.* Bentley places a point after this and joins it with *subjectior*, as if for *ego*, but this use of *noster* cannot be justified. Gesner thinks that by *noster* is meant *noster Flaccus*, as those that envied him his intimacy with Mæcenas, termed him, i. e. our friend Horace, so lately one of us. Doëring refers it to Mæcenas, who is so called by Horace, not merely because *in numero suorum habere cæperat*, but also because the person who assists and countenances another is usually called simply *noster.*

Ib. *Ludos.* The games; the dramatic representations.

Ib. *Spectaverat.* Bentley reads *spectaverit* and *luserit*, which it is strange that Doëring did not adopt, as they are exactly in accordance with his interpretation of the passage. Gesner, however. correctly explains the reading in the text, as derived from these being detatched sentences taken from the remarks of the envious.

The meaning of the passage with the reading, *spectaverat* and *luserat* appears to me to be this: when the envious observed the intimacy which existed between Mæcenas and Horace, they affected to account for it in this way—"Noster ludos spectaverat una—"Luserat in campo" he must be *Fortunæ filius.* Compare Sat. I. 6. 52: *Felicem dicere non hoc me possunt, casu quòd te sortitus amicum. Nulla etenim mihi te fors obtulit.* Sat. I. 9. 45: *Nemo dexteriùs fortunâ est usus.* *Plusquam perfecta in *spectaverit* et *luserit* mutare nil attinebat, cum sit velut species interrogationis directæ pro

Luserat in campo; Fortunæ filius!" omnes.
Frigidus a Rostris manat per compita rumor; 50
Quicunque obvius est, me consulit. ¶ "O bone (nam te
Scire, deos quoniam propius contingis, oportet,)
Numquid de Dacis audisti?" ¶ Nil equidem. ¶ Ut tu
Semper eris derisor! ¶ At omnes Di exagitent me,
Si quicquam. ¶ Quid? militibus promissa Triquetra 55

hypothetica *si quando* spectarat, prorsus ut Sat. II. 7. 68: *Evasti* pro si *evasisti*." ORELL.

48. *Undè.* In company with Mæcenas.

49. *Luserat*, scil. along with Mæcenas; *in campo*, scil. Martio.

Ib. *Fortunæ filius.* As the Greeks termed the fortunate person, παῖδα τῆς τύχης. Horace (said the envious) must be Fortune's own son to have acquired such intimacy with Mæcenas; doubtless the only introduction which he had to him was, that he had been in his company during the celebration of the games, or perchance had played with him in the *campus Martius.*

Ib. *Omnes*, scil. *omnes* dicunt.

50. *Frigidus—rumor.* Some dispiriting report; chilling news about war or some other misfortune.

Ib. *Rostris.* The pulpit, or elevation in the Forum, from which the people were addressed by the orators,—called *rostra*, because it was adorned with the beaks of ships taken from *Antium.* The report is said to originate there, as this part of the Forum was usually crowded, and, of course, the news of the day formed no inconsiderable part of the conversation.

Ib. *Manat*, scil. si *manat.*

52. *Deos.* Mæcenas and Augustus.

53. *Dacis.* At the time threatening war. They inhabited modern Wallachia, Transylvania, &c. Having espoused the side of Antony, they were punished for their disaffection by Augustus, but not completely conquered until the time of Trajan. Horace is asked if he has heard anything about their being in rebellion against the emperor, whether any decisive battle had been fought—any loss sustained, &c. *War was carried on against the Dacians, A. U. C. 723, in which year this satire is supposed by many to be written. M. Crassus, the son of Crassus slain by the Parthians, was sent out against them the following year.

53. *Ut.* How.

Ib. *Derisor.* Εἴρων—a person who plays upon others as if he did not know what he does.

55. *Si quidquam*, scil. *scio, audivi.*

Ib. *Militibus promissa.* After the battle of Philippi.—*Tor.* More probably after the battle of Actium.—B. In the year A.U.C. 718, after the overthrow of Sextus Pompey, and the reduction of Lepidus.—*Bent.*

Ib. *Triquetrâ*, scil. otherwise *Trinacria* from its triangular shape. The promontories are Pachynum, Pelorum, Lilybæum.

Prædia Cæsar an est Itala tellure daturus?
¶ Jurantem me scire nihil, mirantur, ut unum
Scilicet egregii mortalem altique silenti.
Perditur hæc inter misero lux, non sine votis:
O rus, quando ego te aspiciam? quandoque licebit,
Nunc veterum libris, nunc somno et inertibus horis
Ducere sollicitæ jucunda oblivia vitæ?
O quando faba Pythagoræ cognata, simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes cœnæque Deûm, quibus ipse meique
Ante Larem proprium vescor, vernasque procaces
Pasco libatis dapibus. Prout cuique libido est

57. *Unum.* Not in the sense *a*, but *præ aliis omnibus*,—singular, remarkable Similarly Virg. Æn. VII. 536: *justissimus* unus *Qui fuit.*

59. *Hæc inter.* This anastrophe is not unusual. Epod. II. 38: Hæc inter *obliviscitur*

Ib. *Misero*, scil. mihi *misero.*

Ib. *Votis.* Those that follow, l. 60, &c.

61. *Nunc veterum libris.* Compare Sat. II. 3. 11.

Ib. **Somno*, i. e. meridiano, "the siesta." Comp. arro. R. R. I. 2: *æstivum diem diffindere insititio somno.*

Ib. *Inertibus horis.* Not idle, but peaceful—undisturbed by the business of others—in which Horace (as Doëring says) lived for himself,—not for others.

62. *Ducere.* To imbibe—quaff—drink in. *Ἕλκειν.* Perhaps there is an allusion to the stream of Lethe, whence (Virg. Æn. VI. 714.) the shades are said *securos latices, et longa oblivia potare.*

63. *Pythagoræ cognata.* It was one of Pythagoras' precepts; that beans should not be used as food by any of his disciples, lest in the course of transformation the soul of some relative should be placed therein, and thus the impiety (as Lucian, Micyll. represents it) be as great as that of eating human flesh. Hence Horace humourously calls the bean *Pythagoræ cognata.* There are various reasons assigned for the origin of this precept. The curious reader is referred to Lucian, Micyll. Plutarch, *περὶ παίδ. ἀγωγ.* 17. Aulus Gellius, IV. 11. Diog. Lært. VIII. 34., and the explanation given by Müller, on which vid. Guigniaut's Creuzer's Symbolik, I. 160.

65. *Deûm*, i. e. *Deis dignæ.*

Ib. *Mei*, scil. familiares—vicini.

66. *Ante Larem proprium*, i. e. before my own hearth. Compare note, Sat. II. 3. 165.

Ib. *Vernasque procaces.* Servants born in their master's house were called *vernæ.* They, of course, availed themselves of this as a privilege of being forward—pert—saucy.

67. *Libatis dapibus*, i. e. with what was left on my table—with the remains of the supper provided for me—*libatis*, scil. being equivalent to *temperanter degustatis.* Or with food from which I had previously offered a part to the gods.

Siccat inæquales calices conviva solutus
Legibus insanis, seu quis capit acria fortis
Pocula, seu modicis uvescit lætius. Ergo
Sermo oritur non de villis domibusve alienis, [nos
Nec, male necne Lepos saltet; sed, quod magis ad
Pertinet et nescire malum est, agitamus: utrumne
Divitiis homines, an sint virtute beati?
Quidve ad amicitias, usus rectumne, trahat nos?
Et quæ sit natura boni, summumque quid ejus?
Cervius hæc inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arellî
Sollicitas ignarus opes, sic incipit: Olim
Rusticus urbanum murum mus paupere fertur
Accepisse cavo, veterem vetus hospes amicum;
Asper et attentus quæsitis, ut tamen arctum

67. *Prout.* A monosyllable. *Bentley, remarking that this word is never found as a monosyllable, even in comic writers, proposes *cum ut*.

68. *Inæquales.* Either large or small, according to his inclination.

69. *Legibus insanis.* The laws of the symposiarch, directing the number and size of the cups for all. Compare note, Sat. II. 2. 123.

Ib. *Acria—Pocula.* Large cups such as suit *acres potatores*. *Others, less correctly, interpret "stronger drafts."

70. *Ergo.* Then.

72. *Lepos.* A celebrated dancer of the time.

73. *Agitamus.* We discuss—inquire into.

75. *Usus rectumne.* Advantage—self-interest—or virtue.

79. *Natura boni.* First, what *bonum* is—its essence—its definition—next, what is the *summum bonum*. *τὸ τέλος τῶν ἀγαθῶν, ἡδονὴ ἢ ἀρετὴ, a perpetual source of discussion between the Stoics and Epicureans.

77. *Aniles.* Similarly, but ironically, Pers. Sat. V. 92: *Veteres avias.*

78. *Ex re.* In point—apropos. *This is better than "ex usu, utiles."

Ib. *Arellî.* Probably some rich person in the neighbourhood, whose wealth was the subject of admiration to those in his vicinity.

79. *Sollicitas.* So true is the sentiment of Juvenal—*Misera est magni custodia censûs.*

Ib. *Olim Rusticus urbanum.* Vid. La Fontaine, I. 9:

Autrefois le Rat de ville
Invita le Rat des Champs
D'une façon fort civile
A des reliefs d'ortolans, &c.

The admirable style in which this story is told by our author, the happy selection of sentiments, the choice and arrangement of the words, the good taste, and the graceful ease thoughout, are worthy of being observed and studied by the student. Nothing can surpass the first two lines in their expressive simplicity, and beautiful collocation of the words.

82. *Asper.* The country-mouse was unaccustomed to the delicacies or re-

Solveret hospitiis animum. Quid multa? neque ille
Sepositi ciceris nec longæ invidit avenæ,
Aridum et ore ferens acinum semesaque lardi
Frusta dedit, cupiens varia fastidia cœna
Vincere tangentis male singula dente superbo:
Cum pater ipse domus palea porrectus in horna
Esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc: "Quid te juvat," inquit, "amice."
"Prærupti nemoris patientem vivere dorso?
"Vis tu homines urbemque feris præponere silvis?
"Carpe viam, mihi crede, comes, terrestria quando
"Mortales animas vivunt sortita, neque ulla est

finements of a city-life. The word (*asper*) expresses more the hardness of his life, and the roughness of his manner, than frugal or sparing as it is usually interpreted.

82. *Ut tamen.* Although *attentus quæsitis*, yet so, however, as to relax his contracted, penurious soul in acts of hospitality; i. e. however economical, yet he was hospitable.

83. *Quid multa?* In short; scil. *quid* opus *multa* dicere?

84. *Sepositi.* Laid up; although he had carefully stored the *cicer*, still he did not grudge it to his guest, but laid it before him.

Ib. *Ciceris.* In the genitive, according to the Greek idiom, φθονεῖν τινί τινός, for *cicer*, as also *avenæ* for *avenam.* *Compare Virg. Æn. XI. 126: "Invidiæne prius mirer belline laborum."

85. *Acinum.* A grape, a grape stone. Columell. XII. 39: *Uvam bene maturam legere*, acina arida *aut vitiosa rejicere.*

86. *Variâ—cœnâ.* If he had not delicacies to offer, yet he attempted to compensate this by the variety of what he laid before his guest.

87. *Tangentis malè.* *Male* for vix *tangentis.* Doëring joins it with *superbo* in the sense *valde, admodum.*

88. *Pater ipse domûs.* The country-mouse is appropriately *pater-familias*, as the entertainer of the city-mouse.

89. *Esset.* From *edere.*

Ib. *Ador.* Wheat—spelt.

Ib. *Relinquens*, scil. for his guest.

90. *Quid te juvat*, &c. What pleasure can you feel, my friend, in living a life of privation?

91. *Prærupti nemoris dorso.* Aptly to the position of Horace's villa. *Prærupti nemoris*—rugged woodland—steep-wooded height.

Ib. *Patientem, παρατηροῦντα. *Vis tu*, "Exhortantis est, ut hoc consilium capiet;" Orell. *Vin tu*, would be a simple interrogation

93. *Carpe viam.* Similarly, Virg. Æn. VI. 629.

Ib. *Mihi crede.* Be advised by me, or trust yourself to me.

94. *Mortales animas.* The city-mouse, with the consciousness of superior judgment and information, philosophises on the uncertainty of life, and

"Aut magno aut parvo leti fuga. Quo, bone, circa,
"Dum licet, in rebus jucundis vive beatus;
"Vive memor, quam sis ævi brevis." Hæc ubi dicta
Agrestem pepulere, domo levis exilit; inde
Ambo propositum peragunt iter, urbis aventes
Mœnia nocturni subrepere. Jamque tenebat
Nox medium cœli spatium, cum ponit uterque
In locuplete domo vestigia; rubro ubi cocco
Tincta super lectos canderet vestis eburnos,
Multaque de magna superessent fercula cœna,
Quæ procul exstructis inerant hesterna canistris.
Ergo ubi purpurea porrectum, in veste locavit

excites his friend to the enjoyment of present pleasure, by pressing upon him the Epicurean doctrine that soul and body perish together

95. *Quo, bone, circa*, scil. *quocirca, bone.*

98. *Pepulere.* Influenced—wrought upon—produced their effect on.

99. *Propositum peragunt iter.* They wait at the city until it is night. Ovid. Fast. 1. 188: *Et* peragat *cœptum dulcis ut anus* iter.

190 *Nocturni.* The mice were afraid of being disturbed on their progress, if they ventnred into the city by day. The use of *nocturnus* for *noctu* is not unusual. Thus Virg. Georg. III. 537: Nocturnus *lupus.*

Ib. *Jamque tenebat*, &c. The description of the time is given with epic dignity.

101. *Nox mediam cœli spatium.* In poetic language, Night traverses the heaven in a chariot—it was now in its mid-course.

102. *Cocco.* This the ancients considered as a species of grain: but it is an insect, found on the bark of the *quercus coccifera*, yielding a dye of a crimson colour.

103. *Canderet.* Properly applied to the glare of fire, or brightness of ivory.

Ib. *Vestis*, scil. stragula vestis—the coverlets of the couches.

104. *Fercula.* Dishes of meat. *Ferculum*, perhaps, originally meant the tray or frame on which the dishes were brought to the table; hence it was applied to "a course," consisting of several dishes.

105. *Procul.* With what are we to join this? With *exstructis* certainly, but the meaning is not so clear. The interpretation *in altum* supplies a convenient sense, but as Doëring justly remarks, we cannot find a parallel. He considers it (and correctly) equivalent to "hard-by," "near," and cites the passages in Virg. Eclog. VI. 16, and Æn. X. 835, already explained in that way by Servius.

Ib. **Canistris.* In order to be removed by the domestics in the morning, when the *Triclinium* was cleansed.

Ib. *Hesterna.* Remaining from yesterday—*hypallag.* for *hesternâ cœnâ.*

106. *Purpureâ.* This has before (l. 102.) been said to be *rubro cocco tincta*; either *cocco tincta* was used for *purpurea*, as Doëring supposes, or *purpurea* is applied to any splendid colour, as Carm. IV. 1. 10, swans are termed *purpureæ.* Another opinion remains, that the ancient *purpura* was not what we call *purple*, but rather, our *scarlet*, or *crimson.*

Agrestem; veluti succinctus cursitat hospes,
Continuatque dapes, nec non verniliter ipsis
Fungitur officis, prælambens omne quod affert.
Ille cubans gaudet mutata sorte, bonisque
Rebus agit lætum convivam: cum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus: "Haud mihi vita
"Est opus hac," ait, "et valeas: me silva cavusque
"Tutus ab insidiis tenui solabitur ervo."

## SATIRA VII.

D. Jamdudum ausculto, et cupiens tibi dicere servus
Pauca, reformido. H. Davusne? D, Ita, Davus, amicum

107. *Succinctus.* Properly with the dress tucked up, so as not to impede in exertion. Hence, "active," "attentive."

108. *Continuat.* Serves in succession—one after the other: thus Sall. Bell. Cat. 20.

Ib. *Ipsis fungitur officiis*, i. e. performs the very duties of a slave.

Ib. **Verniliter.* This is Bentley's reading for *vernaliter*; for *vernilis*, is *οἰκητικὸς*, but *vernalis* is = *vernus*.

109. *Prælambens.* It was the duty of the *prægustatores* to taste the wine, and ascertain before they served the dishes, whether they were properly seasoned. *Bentley, remarking that *prælambere*, would be *parum officiose*, and is generally applied to "a stream," reads *prælibens*, but this word was first used by Statius. He compares *pasco libatis dapibus.*

110. *Ille.* The country-mouse.

111. *Agit—convivam*, "Acts the part of." Compare note, Sat. I. 5. 63.

112. *Excussit*, i. e. frightened them so much that they sprang. Compare Pers. Sat. III. 100: *Sed* tremor *inter vina subit calidumque triental* Excutit e manibus.

114. *Molossis.* In the north-east of Epirus.

117. *Tenui.* Humble—poor. *Ervum, ἔρυβος.*

Satira VII.—A dialogue between Horace and his slave Davus. The latter, availing himself of the liberty allowed in the Saturnalia, inveighs against the faults of his master, maintaining according to the Stoic doctrine, that the wise man alone is free.

1. *Jamdudum ausculto.* To your satires.—B. Bentley supposes this to be a continuation of the preceding satire, and that Davus, having heard his master reciting it, now rejoins. Then *jamdudum ausculto* refers to *tibi satiram superiorem tecum recitanti.* Gesner thinks that the slave says, that

Mancipium domino, et frugi, quod sit satis; hoc est,
Ut vitale putes. H. Age, libertate Decembri,
Quando ita majores voluerunt, utere: narra.
D. Pars hominum vitiis gaudet constanter, et urget
Propositum: pars multa natat, modo recta capessens,
Interdum pravis obnoxia. Sæpe notatus
Cum tribus annellis, modo læva Priscus inani.

he has this long time been anxiously listening, in expectation of an opportunity of speaking. Doëring supposes Horace to have called Davus—Davus hears and answers, "I am this long time listening to the voice of my master calling me, for I wish to make a few observations to you, but as I am a slave, I am afraid to do so." According to Baxter's view, which I prefer, Davus is supposed to have been listening to Horace reading his satires; he interrupts him, saying that he is anxious to make some remarks, if his master will permit him to avail himself of the liberty of the Saturnalia. Similarly, Juven. Sat. I. 1: *Semper ego auditor tantùm? nunquamne reponam?* *The proper meaning of *ausculto* seems to obtain here: Horace while meditating or composing, now and then *repeated aloud* some of his sentences, which the slave had *listened* to, and now comments upon.

2. *Davusne?* Horace having heard the speaker call himself *servus*, guesses that it must be Davus.

Ib. *Ita.* Yes.

Ib. **Amicum*, "Attached to." φιλοδέσποτον ἐκ τοῦ συνειδότος. *Phil.*

3. *Mancipium.* This originally means "property," "right of possession," as the ancients *manu capiebant* that to which they asserted their right. Hence, also, slaves when freed *manu mittebantur.* Now it is used for *servus.* Similarly Eurip. Med. 48: παλαιὸν οἶκων κτῆμα δισπoίνης ἐμῆς.

Ib. *Frugi.* Honest, good. χρηστὸς.

Ib. *Hoc est.* Davus explains what he means by *frugi quod sit satis.*

4. *Ut vitale putes.* He was not so good that his master need be under any apprehensions of his being short lived. Comp. note, Sat. II. I. ll. 60—1.

Ib. *Decembri.* The month in which the Saturnalia were celebrated, as was mentioned before Sat. II. 3. 5. **Decembri*, an adjective, as are the names of all months, except *Aprilis.*

6. Some men pursue an uniform course of crime; others fluctuate much inclining at one time to what is wrong, at another to what is right.

7. *Propositum.* Their purpose, determination, plan, system.

Ib. *Natat*—expresses an unsteady motion, reeling to and fro; changing.

8. *Notatus,* scil. notatus est.

9. *Annellis.* The use of gold rings was originally restricted to the senators and knights—the plebeians wore iron. Juvenal (Sat. I. 26) notices the vanity of Crispinus, who had a light ring for summer. The ring was properly worn on the third finger of the left hand, but afterward several were worn, and on every finger of each hand. Compare Lucian, Micyll. 12. **Three* rings, during the time of Horace, was considered excessively foppish; but it became the fashion afterwards to wear many more. Senic. Noct. Quæst. VII. 31: *Ezornamus anulis digitos; in omni articulo gemma disponitur*

Ib. *Priscus.* Like Tigellius. Sat. I. 3.

Vixit inæqualis, clavum ut mutaret in horas;
Ædibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste:
Jam mœchus Romæ, jam mallet doctus Athenis
Vivere; Vertumnis, quotquot sunt, natus iniquis.
Scurra Volanerius, postquam illi justa cheragra
Contudit articulos, qui pro se tolleret atque
Mitteret in phimum talos, mercede diurna
Conductum pavit: quanto constantior idem
In vitiis, tanto levius miser ac prior illo,

10. *Vixit inæqualis.* He led so inconsistent—irregular a life. Sat. I. 3. 9: *Nil* æquale *homini fuit illi.*

Ib. *Clavum.* He maintains the metaphor from *natat.*—B.; i. e. *clavum* is the rudder, which he changed every hour. *Clavus* is his dress—Priscus wore at one time a laticlave, at another an angusticlave.—G. D.

11. *Ædibus ex magnis,* i. e. After coming out of a splendid mansion.

Ib. *Conderet,* scil. in some miserable place. *Unde,* from which.

12. *Mundior.* As we use the comparative in our phrase "of the *better* class," i. e. *mundior,* somewhat more decent—respectable—than the generality of freedmen. Compare, for this use of the comparative, Cic. cont. Cat. II. 5: "nemo est in ludo gladiatorio paullò *audacior,* qui se non intimum Catilinæ esse fateatur: nemo in scenâ *levior, et nequior,* qui se non ejusdem prope sodalem fuisse fateatur.

Ib. *Honestè.* With credit.

13. *Mallet,* scil. *vixit* ita *inæqualis* ut *mallet.*

Ib. *Doctus.* Some read *doctor,* and quote the Scholiast.—*Dicitur enim Priscus oratoriam docuisse.*

14. *Vertumnis.* Vertumnus was an Etrurian deity, like the Proteus of the Greeks, possessing the power of self-transformation. As he was represented under different forms, we have here the plural number. Priscus was so changeable, that he is said to be *natus Vertumnis iniquis,* as if the god in his anger infused into his mind at birth the love of variety and change. Comp. Sat. II. 3. 8. **Vertumnus* was the god of the ever-changing seasons, thence altered to the idea of mutability personified. The participle of *vertor.*

Ib. *Quotquot,* i. e. "many images as he had," "many as are his images."

15. *Justa.* Which he deserved—merited—earned by his intemperance.

Ib. **Cheraga.* Thus read with Bentley, for the first syllable is long in *chīragra.*

16. *Contudit articulos,* i. e. crippled his fingers, deprived his joints of the power of motion.

17. *Phimum.* The dice-box, from which the dice, after being shaken, were thrown on the table or board. *The dice were thrown from the *fritillus,* a wooden box shaken by the hand, into the *Phimus,* whence they were cast upon the board. The *Phimus,* φιμὸς, was also called *turricula, Pyrgus.*

Ib. *Talos.* Compare note, Sat. II. 3. 171.

18. *Pavit.* Maintained—supported.

19. *Levius.* Less.

Qui jam contento, jam laxo fune, laborat.
H. Non dices hodie, quorsum hæc tam putida tendant,
Furcifer? D. Ad te, inquam. H. Quo pacto, pessime? D. Laudas
Fortunam, et mores antiquæ plebis, et idem,
Si quis ad illa Deus subito te agat, usque recuses:
Aut quia non sentis, quod clamas, rectius esse,
Aut quia non firmus rectum defendis, et hæres,
Nequidquam cœno cupiens evellere plantam.
Romæ rus optas; absentem rusticus Urbem
Tollis ad astra levis. Si nusquam es forte vocatus
Ad cœnam, laudas securum olus; ac, velut usquam

19. *Ac prior illo,* "And superior to the person, who," &c., i. e. *ac prior* quàm ille. **Illo* does not refer to *Priscus*, but is generally applied to every individual of fluctuating temper. Others read *ac prior ille.*

20. *Qui jam contento,* i. e. who at one time controls his passions—at another time yields to them. The strain and relaxation of the mind are expressed by the tightening or loosening of a rope. Sanadon thinks the allusion is to a beast chained, which is always equally miserable (*laborat*), whether it endeavours to break its chain, or lies quietly under it. Compare Luc.: ὄφα, μὴ κατὰ τὴν παροιμίαν, ἀποῤῥήξωμεν πάνυ τείνουσαι τὸ καλώδιον.

21. *Hodie.* Immediately.—H. On this day of the Saturnalia, when you may speak out, or at least this day, as Davus was using such tedious circumlocutions.—D. Horace, provoked by the prosing ethics of Davus, asks if he intends before the end of the day to let him know at whom his remarks are aimed, what is their object—how he applies them.

Ib. *Tam putida.* Disgusting, on account of the circumlocution.—D. Insipid, tasteless. A slave philosophising on morality to such a master as Horace, could not but speak *putide*—particularly when he discusses the subject so abstractly.

22. *Furcifer.* A slave who has been punished with the *furca.* It was a piece of wood, placed on the neck, *in the shape of the letter V, to which the hands were tied. With this mark of disgrace they were obliged to go about the neighbourhood in which they lived.

Ib. *Quo pacto.* In what respect, i. e. how—has it any reference to me?

23. *Mores antiquæ plebis.* Compare Sat. II. 2. 89.

25. *Ad illa,* scil. which you extol so highly.

24. *Aut quia non sentis,* &c. Either because you really do not think that to be better, which you so loudly assert to be so; or—.

26. *Hæres.* In vice—which is compared with mire, whence he cannot, although desirous, extricate his foot.

27. *Cœno cupiens evellere plantam.* According to the Greek phrase Ἐντὸς πηλοῦ πόδας ἔχειν.

29. *Levis.* Fickle, inconstant, changeable.

30. *Securum.* Undisturbed, free from care.

Vinctus eas, ita te felicem dicis, amasque,
Quod nusquam tibi sit potandum. Jusserit ad se
Mæcenas serum sub lumina prima venire
Aonvivam: "nemon' oleum fert ocius?" "ecquis
Audit?" cum magno blateras clamore, furisque.
Mulvius, et scurræ, tibi non referenda precati,
Discedunt. "Etenim, fateor me," dixerit ille,

31. *Vinctus eas*, i. e. go out by compulsion—are compelled to sup out, as if you wished never to leave home, or avail yourself of any invitation.

Ib. *Amas*. Are delighted—hug yourself.

32. *Quòd nusquam tibi sit potandum*, i. e. that you are not obliged to go out to supper anywhere—that you are allowed to enjoy the peaceful pleasures of home.

Ib. *Jusserit*, scil. si *jusserit*, as frequently before. The connexion is—notwithstanding your saying that you are so comfortable and happy at home, if Mæcenas should have invited you to supper, you disturb every one in the house with your preparations for hurrying off to him.

33. *Serum—convivam*. A guest in the evening. The hour of Mæcenas' supper, on account of the business which devolved on him as the confidential minister of the emperor, was later than what was usual. The ordinary hour was three in summer, and four in winter. Perhaps *Serum sub lumina prima* rather refers to the time at which Mæcenas sent his invitation to Horace, than the hour which he mentioned for supper. Hence, at least, we can better explain the hurry of Horace, and the anger of Mulvius, &c. at their disappointment. *"Festive ludit inter hæc: 1, ubi sero Mæcenati venerit in mentem, te quoque invitandum esse; 2, ubi post multas diei negotiorum pleni molestias, dilectus tuus Mæcenas te opus habuerit, quo adjutore illas dispellat." Orell.

Ib. *Sub lumina prima*, scil. about the time that the lamps were lighted.

34. *Oleum*. That having bathed and anointed he may go to supper.—*Sch.* Or, as this was usually done at the house of the entertainter; oil for the lamp, which he was to use in the streets, as it was now dark. Compare Juven. Sat. III. 271: *Multum præterea flammarum, atque ænea* lampas. *Bentley reads *fert*, as expressive of more quickness and energy than *feret*.

35. *Audit?* Either simply "hears" (as κλύει τις; Eurip. Hecub. 1077), or possessed of the power of hearing.

35. *Blateras*. This expresses the confused manner in which Horace gave different orders in his hurry.

36. *Mulvius, et scurræ*. Mulvius—himself a *scurra*,—and the others who were asked to sup with Horace for his amusement, at the time they expected supper, are obliged to depart, not, however, without uttering imprecations against our poet, for going to Mæcenas and thus disappointing them.

Ib. *Tibi non referenda*. Too bad to be repeated to you; or not intended for your hearing.—D.

37. *Etenim, fateor me*. These are the words *non referenda*;—D. Davus speaks.—C. L. B.

Ib. *Dixeret ille*. Mulvius.—Bent. G. D. *"Facile suam causam adversus

"Duci ventre levem; nasum nidore supinor:
"Imbecillus, iners, si quid vis, adde, popino.
"Tu, cum sis, quod ego, et fortassis nequior, ultro
"Insectere, velut melior? verbisque decoris
"Obvolvas vitium?" Quid, si me stultior ipso
Quingentis emto drachmis deprenderis?—Aufer
Me vultu terrere; manum, stomachumque teneto;
Dum, quæ Crispini docuit me janitor, edo.—

te ita defenderit Mulvius scurra." ORELL. Some one.—C. L. B. According to the first interpretation, Davus repeats what Mulvius had said—*Etenim fateor me*, &c. to *vitium?* The second ascribes these words to Davus himself, and thus *dixerit ille* means, should any one have asserted *me duci ventre levem*, I admit the truth of the charge. Even on the supposition that Davus repeats Mulvius' words, Doëring's idea that they are the words *non referenda* seems incorrect; at least there is no appearance of imprecation in them, and it is unnecessary to force *referenda* into the meaning *audienda*. We may explain the passage thus, referring *ille* to *Mulvius:* Davus would not repeat the imprecations of Mulvius to his master; he gives him, however, some idea of the style of his remarks. The only difficulty is the meaning of *dixerit*, which is sufficiently obvious, according to the ordinary interpretation. Gesner says, *Dicere potest Mulvius.* Or, interpret *dixerit ille*—you may suppose, however, that Mulvius said. What his imprecations were, *tibi non referenda* sunt; you may conjecture that what he said was of this purport.

38. *Duci ventre levem.* I own that I am a buffoon with whom to get a supper is no small object—I admit that the gratification of my palate induces me to act the *scurra*.

Ib. *Nidore.* Comp. Sat. II. 2. 19.

Ib. *Supinor.* The nose is drawn up—raised—when inhaling a smell.

39. *Si quid vis.* If you have any fancy, I have no objection to your calling me *popino*.

40. *Tu cùm sis, quod ego.* I amuse you for the sake of your supper—you do the same for Mæcenas.

Ib. *Et fortassis nequior.* My circumstances may require me to act in this way, your's do not; I cannot live but by having recourse to these means—you can.

Ib. *Ultrò insectere.* Compare note, Sat. II. 5. 28.

41. *Verbisque decoris Obvolvas vitium?* i. e. conceal your desire of supping with Mæcenas—your love of the pleasures of his table, under the specious name of friendship—affection—love for him.

42. *Quid, si me ipso.* What (says Davus) if you are found to be inferior not merely to Mulvius, but even to myself, who am but a slave?

43. *Quingentis—drachmis.* A small price for a slave. On the *drachma*, compare note, Sat. II. 3. 226.

Ib. *Aufer.* The words *me stultior ipso* provoked Horace—his stern countenance, and the raising of his hand, shewed that he did not intend that Davus should escape unpunished. On which Davus says, *Aufer me vultu terrere*, &c., i. e. parce, noli *me vultu terrere* velle.

Non sum mœchus ais. Neque ego, hercule, fur, ubi vasa
Prætereo sapiens argentea. Tolle periclum:
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis, hominumque,
Tot tantisque minor? quem ter vindicta quaterque
Imposita haud unquam misera formidine privet? 51
Adde super dictis, quod non levius valeat: nam,
Sive vicarius est, qui servo paret (uti mos
Vester ait) seu conservus: tibi quid sum ego? nempe
Tu, mihi qui imperitas, aliis servis miser; atque 55
Duceris ut nervis alienis mobile lignum.

45. *Crispini.* The same mentioned, Sat. I. 1. Davus derived his opinions from the philosopher's hall-porter.

46. *Non sum mœchus, ais.* Davus snows that the fear of punishment is in both the cause of morality.

47. *Prætereo sapiens,* i. e. pass by—do not steal. *Sapiens*—from the fear of punishment.

Ib. *Tolle periclum.* Compare note, Sat. II. 3. 57. The meaning is, if the danger be removed, nature will break forth without restraint.

49. *Tune mihi dominus,* &c. Davus asks if Horace can be properly his master, when he is himself the slave (*minor*) of so many persons and circumstances—ruled by his passions.

Ib. *Vindicta.* The prætor's rod. Compare note, Sat. I. 1. 99.

Ib. *Ter vindicta quaterque imposita,* i. e. although three or four times made free by the forms of law.

51. *Privet.* Deliver, free from. Compare Pers. Sat. V. 73.

52. *Adde super dictis,* i. e. *superadde dictis.* *"Adde insuper iis, quæ dixi." *Super* is for *insuper*, as in Virg. Æn. II. 71: *et super ipsi Dardanidæ—pœnas poscunt!*

53. *Vicarius.* The underling of a slave—a person acting for a slave—*qui paret servo.* *Since the *vicarius* was the property of the slave, and since the *peculium* was always in the power, *potestate*, of the master, it follows that the *vicarius*, was also *sub potestate domini. Vicarius,* i. e. *servus servi, ὁ τοῦ οἰκέτου οἰκέτης.*

Ib. *Uti mos vester ait,* i. e. as you call him.

54. *Conservus.* A fellow-slave.

Ib. *Tibi quid sum ego?* What relation do I stand in with regard to you? By what name am I to be called? Davus says, whether we call the person, *qui servo paret, vicarius*, as your term is, or *conservus*, what am I to be called? You are my master certainly, but you are yourself the slave of others.

55. **Aliis.* Orellius, from old MSS., reads *alii*, i. e. *Mœcenati.* This avoids the sibilismus of the present reading.

56. *Ut nervis alienis mobile lignum,* i. e. as a puppet that moves by a power not in itself. *Mobile lignum* is the Greek *νευρόσπαστον*—an image of a man, or any animal, made of wood, which had wires connected with the limbs to

Quisnam igitur liber? Sapiens, sibi qui imperiosus;
Quem neque pauperies, neque mors, neque vincula terrent;
Responsare cupidinibus, contemnere honores
Fortis; et in se ipso totus, teres atque rotundus,
Externi ne quid valeat per leve morari,
In quem manca ruit semper Fortuna. Potesne,

move them. **Lignum* is a mere log of wood; figures are made of several materials, any beam, *trabs*, could be said to be *mobile aliens nervis*. Therefore read *signum*. Bent. He prefers *signum*, but *lignum* expresses more contempt. He also quotes Ovid. Amor. III. 7:

Truncus iners jacui: species et inutile signum,

where it plainly should be *lignum*, as Sat. I. 8. 1:

Olim truncus eram ficulnus, inutile lignum.

57. *Quisnam igitur liber?* You may ask, if this be the case, who then is *liber?* Similarly the Stoic (Sat. II. 3. 158.) Quisnam igitur *sanus?*

Ib. *Sibi qui imperiosus.* Who can command himself—his passions. **ἐγκρατὴς ἑαυτοῦ. Sibique*, is "imperiosus sibi alius esset a sapiente." *Sibi qui*, "Sapiens ille stoicus." *Bent.*

58. *Responsare cupidinibus.* scil. *fortis responsare* (Græcism for *responsando*).*cupidinibus.* Gesner explains *responsare, detractare imperium.* Doëring, *cupidinibus coercendis parem esse*, i. e. in proving himself a match for his passions. Compare l. 77; Epist. I. 1. 68.

60. *In se ipsus totus.* To the wise man, his own mind is the world; his happiness he derives from himself, utterly indifferent to what is passing around him. *Others joins *in se totus teres;* to which Bentley objects, "quid enim, amabo, est *totus rotundus;* utique qui simpliciter rotundus est. *totus sit rotundus necesse est.* Quid autem *rotundus in se ipso?* quasi aliquis *extra se* rotundus esse possit." *Bent.*

Ib. *Teres atque rotundus.* The Stoics represent their wise man as their god, the world—*rotundus*—a globe; the most perfect figure. Everything which he does (says Gesner) is referred to the centre, his mind, and his happiness.

61. *Externi ne quid.* So that nothing external,

Ib. *Per leve.* In consequence of its smoothness. The first syllable in this is long, in *levis*, "light," short.

Ib. *Morari.* Bentley and Doëring explain this—"can adhere," i. e. no external defilement can adhere to the surface, on account of the polish: a sense warranted by Auson. Idyll. XVI.: *Securis mundi instar habens*, teres atque rotundus; Externæ ne quid labis per levia sidat. Perhaps the meaning is, in consequence of the smoothness and roundness of the surface, nothing external can stop it whilst rolling along. The wise man has his happiness within himself, he is proof against every trouble of this world, and proceeds through life, unmolested by misery and unbroken by misfortune.

62. *Manca.* Weak, feeble, impotent, in vain. It is in vain that Fortune attempts to injure the man *in seipso totum*—all her weapons fall powerless on a spherical surface.

Ex his ut proprium quid noscere? Quinque talenta
Poscit te mulier, vexat, foribusque repulsum
Perfundit gelida; rursus vocat: eripe turpi
Colla jugo. Liber, liber sum, dic age. Non quis:
Urget enim dominus mentem non lenis, et acres
Subjectat lasso stimulos, versatque negantem.
Vel cum Pausiaca torpes, insane, tabella,
Qui peccas minus atque ego, cum Fulvi Rutubæque,
Aut Pacideiani contento poplite miror
Prœlia, rubrica picta aut carbone; velut si

63. *Ex his.* From these qualities, this self-command, this regardlessness of what are termed the miseries of life, this dominion over the passions, this contempt of popularity, &c.

Ib. *Ut proprium.* As your own; as applicable to yourself, "Hæc mea sunt —teneo," *cùm verè dixeris, esto Liberque ac sapiens, Prætoribus ac Jove dextro.*

Ib. *Quinque talenta.* Compare note, Sat. II. 3. 227.

64. *Mulier.* Some female to whom he was attached.

Ib. *Vexat*, i. e. in the sense of tormenting with importunity; or equivalent to *contumeliosè tractat.*

65. *Gelidâ*, scil. *aquâ*—whilst he was endeavouring to obtain admission.

Ib. *Turpi—jugo.* This ignominious slavery. Although treated with contempt, and slighted, you cannot free yourself from the slavery of love.

66. *Non—quis.* You cannot, scil. *quis* from *quire, queo.*

67. *Dominus.* Love—the strength of your attachment.

Ib. *Acres subjectat—stimulos.* A constant metaphor, from urging on a horse. Virg. Æn. VI. 100: *ea* frena *furenti Concutit, et* stimulos *sub pectore vertit Apollo.*

68. *Lasso.* The warmth of whose passion has begun to cool; although your affection for her has diminished in consequence of her treatment, still love is more powerful than your sense of injuries, or your feeling of dissatisfaction.

68. *Negantem.* Although endeavouring to resist—reluctant—against your inclination. Reason and judgement prompt you to resist your passion, and be free, but love still holds you in.

69. *Pausiacâ.* Painted by Pausias, the celebrated painter of Sicyon. He lived about the middle of the 4th century, B.C. His paintings were brought to Rome by M. Scaurus. *They were chiefly encaustic.

Ib. *Torpes.* This expresses the intensity of admiration with which the painting is regarded.

70. *Fulvi Rutubæque, aut Pacideiani.* Names of gladiators then remarkable. *We have read *Pacidienus*, who is celebrated by Lucilius.

71. *Contento poplite.* On account of the position in which the gladiators stood, resting the weight of the body on one leg, whilst the other was advanced—*contento poplite.*

72. *Prœlia—picta.* The signs of taverns, or of the gladiators' schools; or

Re vera pugnent, feriant, vitentque moventes
Arma viri? Nequam, et cessator Davus; at ipse
Subtilis veterum judex et callidus audis.
Nil ego, si ducor libo fumante; tibi ingens
Virtus, atque animus cœnis responsat opimis?
Obsequium ventris mihi perniciosius est? cur?
Tergo plector enim; quî tu impunitior illa,
Quæ parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulæ sine fine petitæ,
Illusique pedes vitiosum ferre recusant
Corpus. An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili? qui prædia vendit,

perhaps, the sketches which were placed about the streets, like those on our show-bills, to attract the public to attend their exhibitions.

72. *Velut si.* Davus expresses his admiration of these sketches, as being very natural; the gladiators in the painting appeared as if they were really engaged in combat—striking, or eluding the blows. Comp. Hom. Il. XVIII. 539: ὡμίλευν δ', ὥστε ζωοὶ βροτοὶ, ἠδ' ἐμάχοντο. And Sall. Bell. Jug. 60: *aut niti corporibus, et huc et illuc, quasi* vitabundi *aut jacientes tela, agitare,*

74. *Nequam et cessator Davus,* i. e. *nequam et cessator* audit *Davus. Audit* in the sense in which we have already met it, Sat. II. 6. 20. My stopping to admire these paintings brings on me the terms of reproach—*nequam* et *cessator,* but you, &c.

75. *Subtilis veterum judex.* As we speak of connoisseurs in the works of the old masters.—*Callidus* we have already found in this sense, Sat. II. 3. 23. *Subtilis,* similarly, Epist. II. 1. 242.

76. *Nil ego,* i. e. I am good for "nothing." ἐγὼ οὐδέν εἰμι.

Ib. *Tibi ingens virtus.* Have you the strength of mind to overcome the temptations of a splendid entertainment? On *responsat,* compare note, l. 59.

78. *Obsequium ventris,* &c. The gratification of appetite is more injurious to me? How so? *Tergo plector enim.*

79. *Impunitior.* Davus asks if the splendid entertaiment is not really as injurious to his master. Similiarly, Pers. Sat. V. 130: Quî tu impunitior *exis.* The lash is his punishment; sickness and debility his master's.

80. *Parvo,* scil. pretio.

81. *Nempe inamarescunt.* Lit. "grow sour." Comp. Sat. II. 2. 43. and 75. This constant round of pleasure produces distaste.

82. *Illusique pedes.* Expecting to move as usual, but feeble and unsteady.

Ib. *Vitiosum.* Disordered—sickly.

83. *Hic,* scil. *puer.*

Ib. *Sub noctem.* Comp. Sat. II. 1. 9.

Ib. *Uvam Furtivâ mutat strigili.* The slave had stolen a *strigilis* (a scraper, used in the baths almost for the same purpose as a flesh-brush), which he exchanges for some grapes. *Mutare* means not merely to give, but also take in exchange, as we have found already. *See Od. I. 17. 2; III. 1. 47. Epod. I. 28; IX. 28.

Nil servile, gulæ parens, habet? Adde, quod idem
Non horam tecum esse potes; non otia recte
Ponere: teque ipsum vitas fugitivus, et erro,
Jam vino quærens, jam somno fallere curam:
Frustra: nam comes atra premit, sequiturque fugacem.
H. Unde mihi lapidem? D. Quorsum est opus H. Unde sagittas?
D. Aut insanit homo, aut versus facit. H. Ocius hinc te
Ni rapis, accedes opera agro nona Sabino.

## SATIRA VIII.

H. Ut Nasidieni juvit te cœna beati?
Nam mihi convivam quærenti dictus here illic

84. *Qui prædia vendit.* The slave steals a scraper, and changes it for grapes—has not the man who sells his property to gratify his sensuality, the feelings of a slave?

86. *Tecum esse.* Either hold an hour's reflection with yourself; or, remain alone for an hour.

87. *Teque ipsum vitas fugitivus.* The slave runs away from his master, you endeavour to fly from yourself—*Fugitivus*, one who flies, without the intention of returning—*erro*, a slave who absents himself from his master's house for some time. With Fea, however, read *erras*. As to the sentiment, comp. Carm. II. 16. 20: *Quid exul Se quoque fugit.* **Fugitivus*, is one who runs away from his master, an *erro* is one who loiters, idles, and dandles away his time.

89. *Frustra*, scil. quærens fallere curam.

Ib. *Comes atra.* Carm. III. 1. 40: *Post equitem sedet* atra cura.

Ib. *Sequiturque fugacem.* Carm. III. 2. 14: *Mors et* fugacem persequitur *virum.*

90. *Unde mihi lapidem?* scil. petam, sumam. Horace cannot endure his slave's reproaches longer—he looks for something with which to drive him from his presence.

Ib. *Quorsum est opus?* Davus affects an ignorance of what Horace could want with a stone.

Ib. *Aut insanit homo,* &c. The man that said *unde mihi lapidem? unde sagittas?* must be either mad, or (what is almost the same—Epist. ad Pison. 297) composing verses.

Ib. *Opera nona.* You shall be sent off to my farm, to work with the eight slaves that are already there. It was a punishment to remove him from the idleness and dissipation of a city-life to the hard work, and coarse fare, of the country. *Opera*, scil. for *servus.*

SATIRA VIII.—Fundanius describes to Horace an entertainment given by a person of the name of Nasidienus to Mæcenas. The object of the Satire is to

De medio potare die. F. Sic, ut mihi nunquam
In vita fuerit melius. H. Da. si grave non est,
Quæ prima iratum ventrem placaverit esca,
F. In primis Lucanus aper (leni fuit Austro
Captus, ut aiebat cœnæ pater); acria circum
Rapula, lactucæ, radices, qualia lassum

ridicule the Epicurean luxury of those who affect an equality with their superiors in rank. Accordingly, we perceive in Nasidienus a strange combination of extravagance and meanness, ostentation and vulgarity. Although the board is amply provided with delicacies, the host's lectures on gourmandery are so intolerable, that in revenge, his guests hastily leave him, without tasting the highly-praised dishes.

1. *Nasidieni.* In scansion of four syllables, as *ariete, pariete,* &c. in Virgil, and *pituita,* before, Sat. II. 2. 75. The first *i* is thus lengthened by position, as the second *i* becomes *j* or *y*—*Nasid—yeni.* It appears that this person was *Nasidienus Rufus,* but as to any further particulars, "malo equidem cum ignorantibus ignorare, quàm vanæ divinationi indulgere." *The Scholiasts assert that he was a Roman knight, and hence perhaps a *Publicanus,* whence his ceremonial dinner to Porcius and Mæcenas, both of whom could materially assist him in his interests.

Ib. *Beati?* i. e. *divitis,* as frequently in Horace; or, well pleased with himself.

2. *Convivam quærenti,* i. e. Te *convivam quærenti,* scil. Horace wished to have had Fundanius to sup with him the day before, but he was informed that he had gone to Nasidienus.

Ib. *Dictus,* scil. *dictus es.*

3. *De medio—die.* Those entertainments that commenced early (Vid. note, Sat. II. 7. 33), and were prolonged until late at night, were called *convivia tempestiva.* Compare Cic. pro Arch. 6: *quantum alii tribuunt* tempestivis conviviis. Nasidienus appointed an earlier hour for supper, that his entertainment might, so far at least, accord with fashionable luxury, and his guests might have full time to discover the costly and tasteful preparations which he had made for their reception. **De die potare.* Like the Greek, ἀπ' ἠμέρας πίνειν.

Ib. *Sic,* scil. me juvit cœna Nasidieni.

4. *Da.* Tell me—as Virg. Eclog. I. 1 : *Sed tamen iste Deus qui sit,* da, *Tityre, nobis.*

5. *Placaverit.* The metaphor is preserved from *iratum.*

6. *Lucanus aper.* Compare Sat. II. 3. 234. *It was an error in judgment to serve up the boar first.

Ib. *Leni fuit Austro Captus.* Probably the boar had been kept too long—and Nasidienus, concerned for the character of his entertainment, anticipates remark, by assuring his company that it was taken when the south wind was *lenis,* which might account for the peculiarity of the taste, and at the same time insinuate that it was not rancid, as the *Auster* was not *gravis.*

Ib. *Cœnæ pater.* As before, Sat. II. 6: pater *ipse domûs.*

8. *Rapula.* *These pungent vegetables were placed around the boar, in order to hide its tainted flavour. Compare Sat. II. 2. 43, Appendix.

Pervellunt stomachum, siser, halec, fæcula Coa.
His ubi sublatis puer alte cinctus acernam
Gausape purpureo mensam pertersit, et alter
Sublegit, quodcunque jaceret inutile, quodque
Posset cœnantes offendere; ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes,
Cæcuba vina ferens, Alcon Chium maris expers.

Ib. *Radices. Raphani*, "radishes."

9. *Pervellunt*, "Stimulate," "provoke." The pungent nature of the roots, garnishing the boar, not merely stimulated the appetite, but served to conceal the rancid taste of the meat.

Ib. *Siser*, "Skirret." Plin. XIX. 4: Siser *et ipsum Tiberius princeps nobilitavit, flagitans omnibus annis a Germanid.*

Ib. *Halec, fæcula Coa.* Of these before, Sat. II. 4. 29. 73.

10. *His ubi sublatis*, scil. his sublatis, *ubi puer*, &c. *procedit*, &c. *fuscus Hydaspes.*

Ib. *Altè cinctus.* The servants attending the tables *beatiorum*, were dressed in a tunic that only reached the knees. Hence, here the *puer* is said to be *altè cinctus.* There may have been this object, that the slave might be less impeded in his motions by the dress.

Ib. *Acernam.* Nasidienus should have a table made of more valuable wood; maple was not sufficiently splendid for such an entertainment.

11. *Gausape.* From *gausape, is* and *es.* A cloth napped on one side, usually dyed some bright colour. *The bad taste of the miser is here shown by a cloth of costly price being used to scrub a coarse table.

Ib. *Alter sublegit.* This slave was called from his duty, *analectes* or *analecta.*

Ib. *Quodcunque jaceret inutile*, &c. As the *analecta* removed the dishes, bones, crumbs, &c., the *puer altè cinctus* wiped *gausape purpureo*—the part of the table, from which he had removed them.

13. *Ut Attica virgo*, scil. a *κανηφόρος.* At the festivals of Ceres and Proserpine, young Athenian females carried in baskets, held on their heads, some symbols connected with the worship of these deities. Ceres was worshipped with peculiar solemnity and sacred rites at Eleusis in Attica. Carm. III. 2. 26: *Vetabo qui* Cereris sacrum *Vulgârit arcanæ.* Compare Sat. I. 3. 11.

14. *Procedit.* The grandeur of the entertainment, and the nobility of the guests required a more stately gait than usual from Hydaspes.

Ib. *Fuscus Hydaspes.* A slave from India, as his name proves, scil. the same as that of the river, the boundary of Alexander's conquests in the East.

15. *Cæcuba.* A Campanian wine, held in much estimation by the ancients. *It was usual to place on the table two kinds of Greek, and two of Italian wines. Nasidienus, still miserly, places but one of each, and even this not the best. For the Albanian and Falernian are better than the Cæcuban; the Lesbian superior to the Chian.

Ib. *Alcon.* Another slave.

Ib. *Chium.* Of this before, Sat. I. 10. Supply vinum et procedit ferens.

Ib. *Maris expers.* Without having sea-water mixed with it.—Schol. Acr. C. D.

Hic herus: "Albanum, Mæcenas, sive Falernum
"Te magis appositis delectat: habemus utrumque."
H. Divitias miseras! Sed quis cœnantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.
F. Summus ego et prope me Viscus Thurinus et infra

The authority of Columell. 12. 37, and Cato, 24. 105, is sufficient for establishing that the ancients mixed sea-water with their wines. The water was boiled down to about the third part, and then mixed with the wine, in the proportion of a *sextarius* to each *amphora*, or more, according to the strength of the wine. Thus *Chium maris expers* means "pure, genuine Chian," either unmixed at that island; or not an Italian imitation, manufactured by mixing sea-water. We meet with *maris expers* in Pers. Sat. VI. 39; but this does not give any assistance in explaining the meaning here—*litem lite resolvit*. I prefer the opinion that *maris expers* means home-made, Italian. The Chian wine that Nasidienus brought to table never crossed the seas, it was a home-made (*Tiberi devectum*) imitation of Chian. *Orellius explains thus, "οὐ τεθαλλασσομένον, erat igitur nimis dulce, cum salsum prætulissent convivæ."

16. *Hic herus.* On this, *herus*, Nasidienus says.

1b. *Albanum—sive Falernum.* With one *sive*, as we met before, Sat. II. 5. 10.

17. *Appositis*, scil. vinis *appositis*—Cæcubo et Chio.

18. *Divitias miserias!* Horace interrupts Fundanius with an exclamation on the meanness of Nasidienus. Refer *Divitias miseras* (with Doëring) by apposition to *utrumque*, or rather explain it as an exclamation, *O Divitias miseras!* as is frequently found.

*Divitias miseras;* as having a *miserum Dominum*. *Quis ferat istas Luxuriæ sordes?*—B.

So far I do not see anything *sordidum*. *Miseræ divitiæ*—which distract their possessor, rendered uncertain (which he should serve) on account of the variety and abundance. G. "Miseræ igitur, quæ possessori miserias creant ac sollicitudinem, ut Sat. II. 6. 79: *opes sollicitæ*." *Mitscherlich.*

*Ideo miseras*—because they belonged to so foolish a master, unworthy of possessing them. It was not it the power of every one to bring to table, *Chium, Cæcubum, Albanum et Falernum*, so that Horace need not sneer at that.—*Bent.* The exclamation appears to be caused by Nasidienus saying that he possesses better wines than what were on table, and yet not having produced them. The man that possesses what he does not use, has *divitias miseras*. On the Alban wine, comp. Carm. IV. 11. 1. Juven. Sat. XIII. 214: Albani *veteris pretiosa senectus*. As to the *Falernum vinum*, it was considered the best, not merely of Italian, but of all wines. Horace's sneer is not because Nasidienus had not more than four wines, but that when he had such excellent wines as Alban and Falernian, he should lay before his guests inferior.

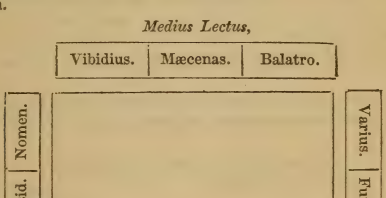
1b. *Unà.* In company with you.

19. *Fundani.* The poet mentioned, Sat. I. 10. 42.

1b. *Tibi.* According to the Greek custom, is governed by *unà—ἅμα σοι—unâ tecum.—Z.* The construction appears to be, *tibi pulchrè fuerit*, as before. *mihi nunquam in vitâ* fuerit melius.

Si memini, Varius; cum Servilio Balatrone
Vibidius, quos Mæcenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculos totas semul obsorbere placentas.
Nomentanus ad hoc, qui, si quid forte lateret,

20. *Summus ego.* Comp. note, Sat. I. 4. 85. At the entertainment there were three couches, whence the room itself is called *triclinium.* Of the couches the middle was the most honourable; so also the middle place on each, (Compare Virg. Æn. I. 698, and Sall. Bell. Jug. II.), whence we find Mæcenas here in the middle place of the middle couch. On the first couch were Viscus Thurinus, Fundanius, and Varius. On the second (or middle), Servilius Balathro, Mæcenas, and Vibidius. On the lowest, Nomentanus, Nasidienus, and Porcius. Others make the order on the *Summus Lectus,* Fundanius, Viscus, and Varius. But a figure will be the best explanation of the position.




Ib. *Thurinus.* From *Thurium,* a town in Calabria. Delph. Sat. I. 10. 33. *The cognomen is used to distinguish him from either of the *Visci,* who were friends of Horace. Sat. I. 10. 3.

21. **Servilio,* here a trisyllable. On coins the legend is usually C. SERVEILI.

Ib. *Varius.* Sat. I. 40. 5.

22. *Umbras.* By this name uninvited guests were designated. It was usual for persons of distinction to bring such with them. Thus Mæcenas, here, had brought with him two buffoons, Servilius Balatro, and Vibidius.

23. *Ipsum.* Αὐτὸν, scil. the master—Nasidienus.

Ib. *Porcius.* A parasite of the host. *Rather one of the Publicani. See Introd.

24. *Ridiculus—obsorbere.* The usual Græcism, as *fortis responsare,* &c. *We have adopted the reading proposed by Bentley and Forcellinus for *simul. Totas* SEMEL, *plures* SIMUL aliquis absorbet.

25. *Nomentanus ad hoc,* scil. *ad hoc* aderat, i. e. was invited for this purpose.

Ib. *Si quid fortè lateret.* Nasidienus.—Z. Nasidienus' guests.

Ib. *Qui monstraret.* To point out. Comp. note, Sat. II. 3. 236. A Para-

Indice monstraret digito: nam cetera turba,
Nos, inquam, cœnamus aves, conchylia, pisces,
Longe dissimilem noto celantia succum,
Ut vel continuo patuit, cum passeris assi et
Ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit, melimela rubere minorem
Ad lunam delecta. Quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni:

site was required, ἐπίστασθαι τὰς ὀξυτὰς καὶ κακίας τῶν ὀψων καὶ τῶν σιτίων. Luc. Par. § 5.

26. *Inaice—digito.* The names of the fingers were,—thumb, *pollex;* first finger, *index;* middle, *famosus, infamis;* third finger, *medicus,* or *annularis;* and little finger, *minimus.* Compare note, Sat. I. 4. 14.

Ib. *Nam cetera turba.* Fundanius says that it was very necessary that they should have the assistance of Nomentanus as *nomenclator* (thus the person was called, who pointed out the various dishes), as they were supping on fish and fowl so disguised, that they otherwise should not have known what they were.

Ib. *Cetera turba.* They deserved but the name of *turba* in comparison of the attainments of Nomentanus, &c., in gastronomic science. Comp. Virg. Æn. XI. 372:

> Nos, animæ viles, inhumata infletaque turba
> Sternamur campis.

Sall. Bell. Cat. 20: Ceteri omnes, strenui, boni, nobiles atque ignobiles, *vulgus* fuimus.

27. *Aves, conchylia, pisces.* So far they could recognise them, but as to their names, this required the skill of Nomentanus.

28. **Notum.* Fundanius covertly insinuates that the dishes were so dressed that it would be impossible to know what they were made of.

29. *Ut vel continuò patuit,* i. e. that they *celebant succum longè dissimilem noto* appeared at once, when he (Nasidienus, or Nomentanus) *porrexerat,* &c

Ib. *Passeris.* A plaice, or flounder.

Ib. **Assi* is Bentley's reading for *atque,* which is wrong thus placed; besides the fault was to roast the fish instead of boiling it.

30. *Ingustatæ,* "Such as I had never tasted before."

Ib. **Porrexerat.* If he had not handed them, Horace would not have tasted these anomalous viands.

31. *Post hoc me docuit.* Nasidienus, or Nomentanus; for we may suppose, that as Nasidienus undertook the duty of explaining the delicacies to Mæcenas, Nomentanus performed the same office for Fundanius.

Ib. *Rubere,* scil. that they have a redder colour, if *delecta*—.

Ib. *Minorem ad lunam.* When the moon is waning. As to the construction *ad lunam,* compare Virg. Æn. IV. 513: *Falcibus et messæ* ad Lunam *quæruntur aënis.* Juven. Sat. X. 21: *Et motæ* ad Lunam *trepidabis arundinis umbram.*

32. *Quid hoc intersit.* Whether at the wane of the moon, or any other time

Ib. *Ipso.* Nasidienus, or Nomentanus

"Nos, nisi damnose bibimus, moriemur, inulti;"
Et calices poscit majores. Vertere pallor
Tum parochi faciem, nil sic metuentis, ut acres
Potores, vel quod maledicunt liberius, vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus; imi
Convivæ lecti nihilum nocuere lagenis.
Affertur squillas inter muræna natantes
In patina porrecta. Sub hoc herus: "Hæc gravida," inquit,

33. *Vibidius Balatroni*, scil. inquit.

34. *Damnosè*. To his cost, i. e. immoderately.

Ib. *Moriemur inulti*. As the Virgilian:

Nunquam omnes hodie moriemur inulti.

The disquisitions of Nasidienus and Nomentanus on the delicacies, and distinctions of the dishes, threatened the lives of the guests; they are determined, that if they are to perish in this way (comp. Sat. I. 9. 33) they will, at least, have some vengeance by drinking hard, to their entertainer's cost.

35. *Majores*, "Larger."

Ib. *Vertere*, scil. cœpit.

36. *Parochi*. Now "a host;" formerly, Sat. I. 5. 46, a public officer. Compare note there.

38. *Quòd subtile exsurdant*. Nasidienus prided himself on the manner in which the dishes had been made and dressed. It was with dismay, therefore, he heard the call for larger cups, as after hard drinking his guests could not estimate the skill with which his dishes had been seasoned—his sauces prepared, &c.

Gesner remarks, "Nec *sordes* ut jam monui (v. 18) hic apparent: sed putida diligentia, et commendatio epularum." I cannot but think, notwithstanding, that the two reasons assigned by Fundanius for their host's horror of hard drinkers, are ironical, and that thus the real reason is suppressed—the concern which he felt for his wine.

Ib. **Exsurdant*, "Tralatio ab auditu ad gustatum." ORELL.

39. *Invertunt*, i. e. drain—empty—properly incline, bend to one side, that the wine may come out quickly. Compare Carm III. 29. 2: *Non ante* verso cado.

Ib. *Allifanis*. The dative. Scil. poculis; made at Allifæ, a city of Samnium. They were *majores calices*.

Ib. *Vinaria*, scil. vasa—lagenas.

40. *Imi convivæ lecti*. Nomentanus and Porcius, the parisites of Nasidienus. Afraid of offending their entertainer, they let the bottles pass uninjured, i. e. they did not imitate the example of Vibidius and Balatro, in taking much wine.

42. *Muræna*. A lamprey. Those taken in the Sicilian straits were most valued.

Ib. *Natantes*. In the sauce round the lamprey.

"Capta est, deterior post partum carne futura.
"His mistum jus est: oleo, quod prima Venafri
"Pressit cella; garo de succis piscis Iberi;
"Vino quinquenni verum citra mare nato,
"Dum coquitur; (cocto Chium sic convenit, ut non
"Hoc magis ullum aliud) pipere albo, non sine aceto,
"Quod Methymnæam vitio mutaverit uvam.
"Erucas virides, inulas ego primus amaras

43. *Porrecta.* Comp. Sat. II. 2. 39: Porrectum magno magnum spectare catino.

44. *Deterior post partum,* i. e. the flavour of the fish would not be so good if it had spawned. Hence he gives as a recommendation, *gravida capta est.*

45. *His mistum jus est.* Either *these* are the ingredients of the sauce, scil. *oleum,* &c., i. e. jus est mistum *his* rebus—*oleo,* &c.—D. Or, *his* squillis—these have a compound sauce, factum ex *olio,* &c. He had spoken of the lamprey; it remained for him to explain the mode in which the shrimps had been dressed.

Ib. *Prima,* "The best." Comp. Sat. II. 4. 69.

46. *Garo.* Another of the ingredients. *Garum* is a kind of pickle made from the γάρος, but here from the *scomber.*

Ib. *Piscis Iberi.* The mackerel—called *Iberus,* as large quantities are taken off the coast of Spain.

47. *Vino quinquenni.* Another ingredient of the sauce.

Ib. *Citra mare nato,* scil. Italian. Sat. I. 10. 31.

48. *Dum coquitur.* The Italian wine is to be mixed *dum coquitur,* but when *coctum,* no other wine mixes with it as well as the Chian.

50. *Quod Methymnæam,* &c. Simply—made from Lesbian wine. *Vitio mutaverit* is the same as *vitiaverit, corruperit.* We have already met, Sat. II. 2. 58, *vinum* mutatum.

Ib. *Methymnæam.* From Methymna, a town in the island of Lesbos, next in importance to Mitylene.

51. Nasidienus boasts of his improvements in culinary preparations, as before, Sat. II. 4. 74. But, as the passage is obscure, and rendered more ambiguous by the different interpretations of commentators, let us attempt to explain it more fully than usual, referring the reader who wishes to know the various opinions, to the Appendix. Nasidienus from verse 45, is describing the way in which the sauce for the lamprey (or the shrimps) had been prepared. Let us compare the receipt given in Sat. II. 4. and we shall better estimate the improvements which he made. The ingredients (as prescribed to Catius) are oil, wine, pickle made from the Byzantine tunny-fish, shred herbs, saffron, and some Venafrian oil added. Nasidienus' sauce consists of Venafrian oil, pickle from the mackerel, wine (of different kinds, according to the stages in the preparation), white pepper, and Lesbian vinegar. Then the *herbæ,* which he was the first *incoquere* illo jure, are *rockets* and *elecampane.* Nasidienus' boast, then, is, that he was the first, *qui monstravit incoquere Erucas et inulas. Curtillus,* a gourmand, primus monstavit inco-

"Monstravi incoquere, illotos Curtillus echinos,
"Ut melius muria, quam testa marina remittit.
Interea suspensa graves aulæa ruinas
In patinam fecere, trahentia pulveris atri,
Quantum non Aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli

quere illo jure *illotos echinos*. In all sauces there was *muria* or *garum*, the preceptor of Catius advises *muriam, non aliâ quam quâ Byzantia putuit orca*, —Nasidienus prefers, *garum de succis piscis Iberi*, but Curtillus used *illotos echinos*, as preferable to the *muria* yielded by shell-fish.

Ib. *Erucas*, "Rockets"— the same as the Greek εὔζωμον—of the genus *Brassica*.

Ib. *Inulas—amaras*. The same called *acidas*, Sat. II. 2. 44, in both cases not on account of the vinegar with which it was dressed, but its pungent bitter taste.

52. *Incoquere*, scil. illo jure.

Ib. *Illotos*. Unwashed—the pickle or brine yielded by themselves had not been removed;—*e vasis, ubi sale conditi et repositi fuerant, cum suâ salsugine, exemptos*.—C. Hence they gave a flavour to the sauce, which Curtillus considered superior to that of the pickle of shell-fish.

53. *Ut melius*. Ὡς κρεῖσσον ὄν—ὡς ἄμεινόν τι. Compare l. 89: *ut multo suavis*. There may be three references of these words—to Curtillus (as I have made), to Nasidienus, or to both. According to the second, Nasidienus compares his improvement and that of Curtillus—he considers *erucæ* and *inulæ* preferable to the *muria, quam testa marina* (scil. echinus) *remittit*, i. e. that his improvement is superior to that of Curtillus. According to third, Nsaidienus mentions his and Curtillus' substitute for the *muria*, as an improvement. But neither of these references appears to me satisfactory.

Ib. *Muriâ*. I have already mentioned that this was a necessary ingredient of sauce. Different persons, of course, preferred different pickles; that of the tunny-fish is recommended to Catius, and by him to Horace. Nasidienus prefered *garum* of the mackerel (*garum* was much more valuable than *muria*): others, again, the pickle of the *testa marina*, but Curtillus the genuine flavour of the *illoti echini*.

Ib. *Testa marina*. Shell-fish, oysters, cockles, &c. C. and B. consider *testa* as equivalent to *orca*, and *marina* to *peregrina, Græca*, which affords a convenient sense, when compared with Sat. II. 4. 66. But neither *marina* nor *remittit* well accord with this interpretation. *Orellius reads *quòd testa marina remittat*, with this explanation, "Quia melius sit quam muria a cetario præparata, quam alii huic juri admiscent, id, quòd testa marina, illutus echinus per se ipse remittat, (succus ejus naturalis non dilutus aqua dulci)."

54. *Aulæa*. The hangings, περιπετάσματα, to intercept any dust that might fall from the ceiling. Comp. Carm. III. 29. 15: *sine* aulæis *et ostro*. Virg. Æn. I. 697: *Cùm venit*, aulæis *jam se regina superbis*.

55. *In patinam*. On which the lamprey was served.

Ib. *Pulveris atri*, scil. tantum *pulveris atri*. As Sat. II. 3. 87.

56. *Aquilo*. Of this before, Sat. I. 1. 6.

57. *Majus veriti*. Lest the ceiling should fall also. Fea supposes that

Sensimus, erigimur. Rufus, posito capite, ut si
Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum
Tolleret; "Heu, Fortuna, quis est crudelior in nos
Te deus? Ut semper gaudes illudere rebus
Humanis!" Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso:
"Hæc est conditio vivendi," aiebat; "eoque
"Responsura tuo nunquam est par fama labori.
"Tene, ut ego accipiar laute, torquerier omni
"Sollicitudine districtum? ne panis adustus.
"Ne male conditum jus apponatur? ut omnes
"Præcincti recte pueri comtique ministrent?
"Adde hos præterea casus, aulæa ruant si,

it was only the hangings at the sides that fell; then they were afraid lest the hangings over the tables should fall also.

58. *Erigimur*. Recover our spirits.

Ib. *Rufus*, scil. Nasidienus. He wept as bitterly over the destruction of the lamprey, and the ruin of his entertainment, as if his son had perished by an untimely death.

Ib. **Posito capite*, "Laying his head on the couch."

59. *Esset*, scil. fuisset.

60. *Sapiens*. The philosophic.

61. *Tolleret*, i. e. sustulisset—had cheered his friend, Nasidienus.

Ib. *Heu, Fortuna*. Nomentanus bewails the cruelty of fortune, who derives pleasure from the miseries of man.

62. *Deus*. Of common gender, as is plain from many passages. Compare Virg. Æn. II. 632: *ducente* Deo, scil. *Venere*.

64. *Suspendens naso*, i. e. sneering—turning into ridicule. Compare Sat. I. 6. 5.

65. *Hæc est conditio*. Such is the lot of humanity—*eòque*, "and therefore," as it is our common fate.

66. *Responsura*. Similarly, Epist. II. 1. 9: *Ploravere suis non* respondere *favorem speratum meritis*.

Ib. *Tuo labori*. In providing so splendid an entertainment. Baxter considers *tuo* as used indefinitely (as *tu*, Sat. II. 3. 138), but refers it with Gesner to Nasidienus.

67. *Tene ut ego*. Compare note, Sat. II. 4. 82. *The infinitivus indignationis. See Sat. I. 9. 72.

Ib. *Torquerier*, scil. for *torqueri*.

69. *Conditum*. As the penultimate is long, it determines the verb of which this is the participle.

70. *Præcincti*. Compare note, l. 10.

71. *Adde hos præterea casus*. In addition to all the trouble mentioned already, there are accidents to be considered—the falling of hangings, &c.

"Ut modo; si patinam pede lapsus frangat agaso.
"Sed convivatoris, uti ducis, ingenium res
"Adversæ nudare solent, celare secundæ."
Nasidienus ad hæc: "Tibi di, quæcunque preceris,
"Commoda dent: ita vir bonus es convivaque comis:"
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros.
H. Nullos his mallem ludos spectasse; sed illa
Redde, age, quæ deinceps risisti. F. Vibidius dum

72. *Agaso.* Properly a person who takes the care of the horses. Nasidienus was obliged to have his groom waiting at table. Or *agaso* (as Doëring wishes) is used for an awkward—unhandy servant.

73. *Sed convivatoris.* Balatro compares a host and a general. The genius and ability of both, which are latent amidst success, are called forth by misfortune.

74. *Nudare*, scil. to discover.

75. *Nasidienus ad hæc*, scil. inquit. Nasidienus does not perceive that Balatro is jesting with him, but considers that his words prove him to be not merely *vir bonus*—a person who has formed just ideas of the uncertainty of everything human, and the frame of mind with which disappointments should be endured, but also *conviva comis*, who does not allow any untoward accident to disturb the pleasures of the entertainment, but duly appreciates the attentions and cares which devolve on his host, and regards even misfortunes as nothing more than felicitous opportunities for the display of abilities.

Ib. * *Præceris*, "Whatever at any time you may pray for." The other reading *præcaris*, would mean, "what you are now praying for." *Bent.*

77. *Et soleas poscit.* Before reclining on the couch, the *soleæ* were laid aside, lest the coverlet should be soiled. Nasidienus *soleas poscit* from one of the slaves. The falling of the *aulæa* had disarranged the plans of the host, regarding the entertainment; he now rises from his couch, and leaves the apartment to see that due arrangements should be made regarding the removal of the *aulæa*, and the serving of the rest of the supper. Compare note, Sat. I. 3. 124.

Ib. *Quoque.* From *quisque.*

Ib. *Videres.* Compare note, Sat. I. 5. 76. **Videres* is not used for *audires* as Lambinus thought, but "dum susurrant, *videres*, bina capita sibi invicem appropinquare."

78. *Stridere.* Expressing the buzzing sound of whispers in a low tone of voice. The Sch. remarks the *onomatopœia* of the verse.

Ib. *Secretâ—aure.* To which *secreta* are confided.

Ib. *Divisos.* Now to one ear, now to another, i. e. the whispering was general amongst the guests.

79. *Nullos his mallem.* Juven. Sat. XIV. 262:

Tanto majores humana negotia ludi.

80. *Redde.* Tell me.

Quærit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dentur pocula; dumque
Ridetur fictis rerum, Balatrone secundo:
Nasidiene, redis mutatæ frontis, ut arte
Emendaturus fortunam; deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis, sparsi sale multo non sine farre;
Pinguibus et ficis pastum jecur anseris albæ;
Et leporum avulsos, ut multo suavius, armos,
Quam si cum lumbis quis edit; tum pectore adusto
Vidimus et merulas poni et sine clune palumbes;
Suaves res, si non causas narraret earum et

81. Vibidius had called for cups of wine; the servants, perhaps, engaged in preparing for the reception of the remainder of the supper, neglected bringing them, on which he asks if the fall of the hangings had broken the bottles also.

82. *Ridetur fictis rerum.* scil. for *fictis rebus* as before *vanis* rerum. Either they affected to laugh at something else, whilst Nasidienus was really the object; or they laughed at *the excuses* which the slaves *invented* for the delay in bringing the wine.

Ib. *Secundo.* Acting *secundas partes*—to Vibidius. Balatro gave his assistance in exciting laughter—*pocula etiam poscens. Secundabat omnia jocis suis.*—Sch.

84. With epic dignity addressed the host.

Ib. *Mutatæ frontis,* scil. *mutatâ fronte.*

Ib. *Arte Emendaturus fortunam.* An allusion, I think, to the Platonic idea of the similarity of human life to a game at dice. Ter. Adelph. IV. 7. 23: *Quod cecidit fortè, id arte ut corrigas.*—G., i. e. *arte,* skill, address.

86. *Mazonomo.* A large dish, on which *maza* originally was served—from μάζα and νέμειν, *distribuere*—used here, perhaps, as a tray, which was brought round by the servants, that the guests might select what they preferred.

87. *Multo non sine farre.* There was abundance of crumbled, grated bread sprinkled on it.

88. *Ficis pastum jecur.* As the livers of geese were esteemed a great delicacy, they fed the geese on various kinds of food, which might give flavour or size to their livers. The Greeks call such as here, ἧπαρ συκωτὸν.

Ib. **Pinguibus,* "On luscious, rich-flavoured figs," not the common kind.

Ib. **Alba.* The liver of the goose, and that a white one, was preferred to that of the gander, or a goose of any other colour.

89. *Leporum armos.* Compare Sat. II. 4. 44. and the Schol. here; *Lumbi plus habent carnis—armi verò duriores sunt.* * "Quia lumbi habent aliquid tetri odoris et saporis minus jucundi." Comm. Cruq.

90. *Edit.* From *edim, is, it;* the ancient form of the subjunctive.

91. **Merula.* This bird was prescribed by physicians for the dysentery, hence the error of Nasidienus.

Ib. *Sine clune.* Which was considered the best part.

92. *Suaves res.* In relation to *merulas* and *palumbes.*

Naturas dominus; quem nos sic fugimus ulti.
Ut nihil omnino gustaremus, velut illis
Canidia afflasset pejor serpentibus Afris. 95

92. *Causas—earum, et Naturas*, scil. the reasons of their excellence, the way in which they had been dressed; or the reasons for preferring one part to another. *Et Naturas*, the seasons in which they are good, the places from which they came, &c. Nasidienus' disquisition on these subjects was insufferable.

94. *Ut nihil omnino gustaremus.* A severe punishment to one who prided himself on the skill with which everything had been cooked, that after all his trouble, the merits of his style of entertaining were suffered to remain latent, and his finely-seasoned dishes without having been tasted.

Ib. *Velut illis.* Bentley reads *veluti si*, as if a dative were not found after *afflare*. *See Prop. II. 22. 17. Tibull. II. 1. 80.

Ib. *Illis*, scil. appositis cibis.

95. *Canidia.* The same mentioned, Sat. I. 8.

Ib. *Afflasset*, scil. venenum; had infected them by her breath.

Ib. *Serpentibus Afris*, i. e. the most pernicious species of serpents. Comp. Sall. Bell. Jug. 89. *Thus Od. III. 10. 18: *Mauris anguibus.* The reading *atris*, would be simply an epithet on ornans, as in Od III. 4. 17: *atris corpore viperis.*

# Q. HORATII FLACCI

# EPISTOLARUM.

## LIB I.

### EPISTOLA I.—Ad Mæcenatem.

Prima dicte mihi, summa dicende Camœna,
Spectatum satis, et donatum jam rude, quæris,
Mæcenas, iterum antiquo me includere ludo?

Epistola I.—Horace expresses his intention of withdrawing from the amusements which hitherto engaged him, and devoting himself to the study and practice of philosophy.

1. *Primâ dicte.* The first ode, epode, and satire are inscribed to him. *It appears rather to be a proverbial phrase, than to have reference to any particular composition. Comp. Hom. Hym. Apoll. 21. 3: σὲ δὲ ἀοίδοις ... Ἥδυεπὲς πρῶτόν τε καὶ ὕστατον αἰὲν ἀείδει. See also Theocr. 17. 3.

Ib. *Summâ*, i. e. *extremâ*, "last." As *summum carmen*. Carm. III. 28. 13.

Ib. *Camœna.* As *Musa*, used for *carmine*. As to the word, compare note, Sat. I. 10. 45.

2. *Spectatum satis.* Who had given sufficient evidence of what his powers were—who had been sufficiently tried. Compare Ter. Andr. I. 1. 64: *enimvero* spectatum satis. **Tessera*, with the lettres S P, were usually given to such gladiators.

Ib. *Donatum jam rude.* The poet compares himself with a gladiator; hence the use here of the terms of that art. A gladiator, who had been relieved from the necessity of appearing before the public—who had received his discharge—is said to be *donatus rude*, and called *rudiarius*. The *rudis* with which he was presented, as an emblem of freedom, was a rod, or wooden sword. *"Similis erat honor *hastæ puræ* in militia." Orell.

Horace applies this to himself, as if Mæcenas had granted to him an exemption from any more literary labours, and therefore had no right to ask him to appear again as an author.

Ib. *Quæris.* Mæcenas had asked Horace to resume poetical composition.

3. *Antiquo me includere ludo*, i. e. to resume my former occupation—to write. The expression is derived (as *donatum rude*) from the gladiatorial art. *Ludus* means the school, or place of exercise for gladiators. The meaning of Horace is,—it is as unreasonable to ask me, who have already written so much, to write more, as to bring back into the school a gladiator, who, after many conflicts, had received an exemption from service. *"In primis vero abhorrebat a carminibus panegyricis, qualia fortasse ab eo expectabantur." Orell.

Non eadem est ætas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
Ne populum extrema toties exoret arena.
Est mihi, purgatam crebro qui personet aurem:

4. *Non eadem est ætas.* This passage plainly proves that Horace, when he wrote this epistle, was at an advanced age, although the year it was written cannot be certainly determined.—D. Horace began to write about twenty-six years of age, and he is now forty-six, so that the expression *antiquo ludo* is used with great propriety, as also, *non eadem est ætas.*—A.

Ib. *Veianius.* A celebrated gladiator, who had retired from the *arena.*

5. *Herculis ad postem fixis.* Hercules was the tutelary deity of the gladiators; hence, Veianius dedicated his arms to him; as slaves, when manumitted, offered their chains to Saturn.

Ib. *Postem.* The gate-post, a usual place for offerings. Compare Virg. Æn. III. 287:

Postibus adversis figo,

and Æn. V. 360:

Neptuni sacro Danais de poste refixum.

Ib. *Latet abditus agro,* i. e. left the city and the amphitheatres, where he was distinguished, and now lives in peaceful retirement in the country.

6. *Ne populum,* &c. When a gladiator was near death, he might call on the people to save him. If they approved of his exhibition of skill and courage, they turned down their thumbs as a sign that they wished him to be spared, if not, they turned them up as the signal of death. Although the *rudiarii* were not obliged to fight, yet they did, when the *editor muneris* gave them a large sum for appearing. *But here the gladiator's entreaty, is for dismissal from his occupation, not for life.

Ib. *Extremâ—arenâ.* The place in the amphitheatre, where the gladiators fought, was covered with sand or sawdust to prevent slipping, and absorb the blood. *Extremâ*—indicating that he was pursued by his antagonist to the utmost extremity of the space, from which, on the point of being slain, he appealed to the people. Or, as the Schol. Cruq. wishes, because gladiators *petituri rudem,* were accustomed to go from the middle of the arena to the extremity, close to the people. Veianius retired into the country that he might not be exposed to the dangers of the *arena,* nor tarnish in his old age the honour which he had acquired in his youth. **Extrema arena.*, "i. e. stans in crepidine circi, proxime podium, ubi erant primi spectatores." *Toties,* the very fact that he was so excellent a gladiator rendered his dismissal more difficult, whence *toties exoret.*

7. *Est mihi—qui,* i. e. *est mihi* monitor, *qui.* Horace means that his mind, his judgment, suggests to him in the words *solve senescentem,* &c. the propriety of following Veianius' example.

Ib. *Purgatam,* scil. sorde, and of course, hearing better—more distinctly. Compare Pers. Sat. I. 123:

Inde vaporatâ lector mihi ferveat aure.

V. 68:

Cultor enim juvenum purgatas inseris aures.

"Solve senescentem mature sanus equum, ne
"Peccet ad extremum ridendus, et ilia ducat."
Nunc itaque et versus et cetera ludicra pono:
Quid verum atque decens curo et rogo, et omnis in hoc sum:
Condo et compono, quæ mox depromere possim.
Ac ne forte roges, quo me duce, quo lare tuter:
Nullius addictus jurare in verba magistri,

7. *Personet.* In the same sense, as (Virg. Æn. VI. 417.) Cerberus is said, *regna latratu* personare, i. e. to fill with a loud sound, to make ring.

8. *Solve senescentem,* &c. In good time release from service (*solve* de curru) the horse that is growing old, lest he should ultimately fail, and excite ridicule. He has gained some prizes, but as he is growing old, if you are wise, you will not allow him again to compete for victory, lest his failure should be ridiculous.

Ib. *Ilia ducat.* From the difficulty of breathing, his wind being broken. *Compare Virg. Geor. III. 506: *imaque longo Ilia singultu tendunt.*

10. *Nunc itaque.* As his judgment, the inward monitor, warns him *solve senescentem,* &c. acting in obedience to it.

Ib. *Et versus et cetera ludicra. Versus* is referred by some to the odes, as *ludicra* to the satires. Understand by *ludicra,* however (with Doëring and Orell.), the amusements of youth.

11. *Quid verum atque decens. τί καλὸν καὶ πρέπον*—the great objects of inquiry amongst the ancient philsophers. Some understand by *verum,* "truth;" others, *æquum, bonum,* "right." *Decens* is the same as *honestum, decorum, πρόσηκον,* "proper," "becoming," "honourable." Horace having given up the sports of youth, is engaged in the examination of rectitude and propriety.

Ib. *Omnes in hoc.* As before, Sat. I. 9: *totus in illis.* *Thus Lucian, ὅλος εἶναι ἐν τῷ πράγματι.

12. *Compone.* Digest, arrange.

Ib. *Quæ mox depromere. Quæ,* which precepts. *Depromere,* draw forth (comp. note, Sat. II. 2. 16.), bring into use.

13. *Quo—duce,* i. e. who is the *dux* of the philosophy which I follow—to what sect I belong. Thus Epicurus was the *dux* of the Epicureans, Aristotle of the Peripatetics, and so forth.

Ib. *Quo lare. Lar* is equivalent to *familia, domus,* words applied to "a sect" of philosophers.

14. *Nullius addictus.* Debtors, when unable to meet the demands of their creditors, were given up to them, and might be imprisoned: thus, *in servitutem* addicebantur. The word is also applied to soldiers, on taking the oath.

*Addictus jurare* is a Græcism for *addictus ut jurem.*

Ib. *Jurare in verba magistri.* Similarly, Epod. 15, in verba jurabat *mea.* Soldiers *jurabant in verba imperatoris,* when entering on service; whence, some think Horace alludes to this; others suppose the reference is to the great respect paid to Pythagoras by his disciples, so that the words *ipse dixit* were sufficient to decide any question.

Quo me cumque rapit tempestas, deferor hospes. 15
Nunc agilis fio, et mersor civilibus undis,
Virtutis veræ custos rigidusque satelles:
Nunc in Aristippi furtim præcepta relabor,
Et mihi res, non me rebus, subjungere conor.
Ut nox longa, quibus mentitur amica, diesque. 20
Longa videtur opus debentibus; ut piger annus

15. *Quo me cumque rapit*, &c. Horace says, that he has not attached himself to any sect, but selects from the tenets of all, whatever appears to him to be good. Thus, he was what is called an Eclectic philosopher.

Ib. *Tempestas*. The weather. The image is drawn from a ship seeking shelter in any harbour according to the direction of the wind. Carm. I. 34. 3:

Consultus erro, nunc retrorsum
Vela dare atque iterare cursus
Cogor relictos.

Lucian, Ἁλιευς 30: καθάπερ ἐκ ζάλης καὶ κλύδωνος ἐς εὐδιόν τινα λιμένα ἐυπλεύσας.

Ib. *Hospes*. Merely "a guest," remaining for some time, but not making the place his home.

16. He illustrates the unsteadiness of his philosophy. *Nunc*—actuated by the Stoic sentiments—*agilis fio*—I engage in civil affairs: πρακτικός, take a part in what concerns the republic—the political movements in the city. Lambinus adduces the passage from Cic. de Fin. III. 20, in which the Stoic says: *Consentaneum est huic naturæ, ut sapiens velit gerere et administrare rempublicam.* *The Peripatetics and Stoics recommended their pupils to take part in public affairs. The Epicureans to avoid them.

Ib. *Civilibus undis*. The affairs of state are compared with waves.

17. *Satelles*. Virtue is as a queen—the Stoics, her guards and attendants. **Mersor*, "plunge myself." The verb is in the middle form, εἰσδύομαι, ἐμαυτὸν ἐμβάλλω. Others read *versor*.

18. Now passing from the austerity of the Stoic doctrines, he follows the voluptuous tenets of the Cyrenaics.

Ib. *Aristippi*. Of him before, Sat. II. 2. 100. *Furtim*, "Insensibly," not "clandestinely."

19. *Et mihi res, non me rebus*. Following Aristippus, Horace disregarded everything but pleasure—everything was made subservient to it, whilst he allowed nothing to inconvenience him. Lucian, Βιων Πρασ. 12, says of Aristippus: Τὸ δὲ κεφάλαιον τῆς προαιρέσεως ἀπάντων καταφρονεῖν, ἅπασι χρῆσθαι πανταχόθεν ἐρανίζεσθαι τὴν ἡδονήν.

Ib. *Subjungere*. ὑποζευγνύναι.

20. *Mentitur amica*. Having made an appointment, does not keep it.

21. **Longa*. Bentley disliking the repetition in *Nox longa, dies longa*, reads with Barth., *dies lenta*, "variavit," says he, "noster dedita opera: Dies *lenta* nox *longa*, annus *piger*. Dies lenta hic est, quæ lente sive tarde procedere videtur."

Ib. *Opus debentibus*. Under an obligation to work, either for hire, or anything else that might be considered compulsory.

Pupillis, quos dura premit custodia matrum:
Sic mihi tarda fluunt ingrataque tempora, quæ spem
Consiliumque morantur agendi gnaviter, id, quod
Æque pauperibus prodest, locupletibus æque,
Æque neglectum pueris senibusque nocebit.
Restat, ut his ego me ipse regam solerque elementis:
Non possis oculo quantum contendere Lynceus,
Non tamen idcirco contemnas lippus inungi;
Nec, quia desperes invicti membra Glyconis,
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.

22. *Piger annus.* The year appears to move on slowly, as the *pupilli*, the minors, are anxiously looking forward to the time when they are to be independent, and free from restraint. Sons are not properly the *pupilli* of their mothers, as they were not their guardians, *tutores*. But in consequence of their watchful care, to preserve them from vice and bad habits, they are said to exercise *custodia* over their sons, as *pupilli*. Comp. Tacit. Annal. XIV. 1: *Aliquando per facetias incusare principem, et* pupillum *vocare, qui jussis alienis* (matris) *obnoxius, non modò imperii sed libertatis etiam indigeret.*

Ib. *Custodia.* Exercised in preventing them from dissipation, and vicious practices.

24. *Id, quod.* The study of wisdom and virtue. Horace feels the time pass on slowly and painfully, that prevents him from pursuing with vigour, his philosophic studies.

27. *Restat.* As he cannot pursue these studies with the vigour that he wishes, it remains that he should at least, make some use of the initiatory principles.

Ib. *Elementis.* Deriv. *quasi, e limine;* *here equal to *στοιχείοις, πρώταις δόξαις.* By *vera virtus*, is meant the *ideal virtue* imagined by the Stoics.

28. *Contendere.* This means "to attain by an effort"—"to strain to anything."

Ib. *Lynceus.* One of the Argonauts, proverbial for the sharpness of his sight. He was supposed to be capable of discerning objects more than nine miles distant.

29. *Non tamen idcircò.* Although you may not possess as strong a power of vision as Lynceus had, you ought not, therefore, to neglect taking proper care of your eyes, if they are weak.

Ib. *Lippus.* Compare note, Sat. I. 1. 120.

Ib. *Inungi*, scil. *collyrio*, ointment for the eyes.

30. *Glyconis.* An athlete of great bodily strength.

31. *Nodosâ.* Causing hard swellings—lumps.

32. *Est.* As before, Sat. II. 5. 94. ἔξεστι—*licet.*

Ib. *Quadam tenus.* **Quadam.* The old editions read *quoddam;* most MSS. *quodam*, which Bentley, following Cruquius, corrects to *quadam.* "*Tenus* enim, ubi pronominibus jungitur, ablativum femininum semper exigit; *Hactenus, Eatenus, Quatenus, Aliquatenus*, &c."

Fervet avaritia miseroque cupidine pectus?
Sunt verba et voces, quibus hunc lenire dolorem
Possis, et magnam morbi deponere partem.
Laudis amore tumes? sunt certa piacula, quæ te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator,
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturæ patientem commodet aurem.
Virtus est vitium fugere, et sapientia prima
Stultitia caruisse. Vides, quæ maxima credis
Esse mala, exiguum censum, turpemque repulsam,

33. *Cupidine.* Desire of more wealth.

34. *Verba et voces. Ridens dicit verum.* He means the precepts of philosophy—but applies the words *verba et voces* with reference to those magic rites by which disorders were supposed to be driven from the body. Lambinus compares Eurip. Hippol. 491: Εἰσὶν δ' ἐπῳδαὶ καὶ λόγοι θελκτήριοι Φρενήσεταί τε τῇδε φάρμακον νόσου. **Verba* refers to the matter and form of the incantation, ἐπῳδαι; *voces* to the musical accompaniment, a low fascinating strain added by the Physicians and Magi, to the *verba.*

34. *Hunc lenire dolorem.* If you cannot altogether remove it, yet you may moderate it.

35. *Morbi,* scil. avarice.

36. *Laudis amore tumes?* Compare Sat. II. 3. 213:

Et purum est vitio tibi cùm tumidum est cor?

Ib. *Piacula.* Remedies; scil. the precepts to be found in the writings of the philosophers. The use of *piaculum* is appropriate, as disorders were supposed to be sent by the gods, and *piaculum* means that whereby the favour of the gods is obtained, so as to be freed from whatever punishment they inflicted in their anger.

37. *Ter purè lectò.* With reference to the number usually prescribed in performing religious rites. Compare Sat. II. 1. 7. *"In hujus modi ritibus numero ternario permagnam vim tribuebant." ORELL.

Ib. *Purè.* With good intentions—*animo puro et casto.*

Ib. *Recreare.* Relieve you—assuage the violence of your complaint—moderate your love of praise.

Ib. *Libello,* scil. of the philosophers. Compare Cic. pro Archia. XI.: *Ipsi illi Philosophi, etiam in illis* libellis, *quos de contemnendâ gloriâ scribunt.*

38. *Iracundus.* The passionate, irritable.

40. *Culturæ.* The instructions of philosophy. The allusion is to the improvement of trees, once wild, when placed under the culture of the gardener. Virg. Georg. II. 36:

—— fructusque feros mollite colendo.

41. *Sapientia prima.* The beginning of wisdom—the first step to wisdom.

42. *Caruisse.* Aoristically.

43. *Exiguum censum.* A small income.

Quanto devites animi capitisque labore:
Impiger extremos curris mercator ad Indos,
Per mare pauperiem fugiens, per saxa, per ignes:
Ne cures ea, quæ stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax,
Magna coronari contemnat Olympia, cui spes,
Cui sit conditio dulcis sine pulvere palmæ?

43. *Repulsam.* In standing for offices. Sall. Bell. Cat. 20: repulsas nobis relinquere.

44. *Capitis.* Life. Hence in Liv. II. 12: *capite demicare* for de vitâ dimicare; *labore*, hazard, risk. And thus in Livy *passim*, *labores* and *pericula*, are usually joined; e. g. IV. 35: pericula *ac* labores *exhaurire*.—D.

45. *Curris.* As before, Sat. I. 1. 30.

Ib. *Ad Indos.* Before the reduction of Egypt, as Sanadon remarks, the passage to India was unknown to the Romans. Strabo tells us, that while Ælius Gallus governed Egypt, A.U.C. 727, a fleet of twenty-six merchant-men set sail from Myos-hormus, on the Sinus Arabicus, for India.—A.

46. *Per ignes.* Through everything dangerous. The expression is derived from a Greek proverb, applied to a person who braves every danger, διὰ πυρὸς βαίνειν.

47. There is no risk which you will not undertake—no danger that you will not incur to avoid poverty, and are you unwilling to bear the trouble *discere* and *audire*, &c.

Ib. *Ne cures.* That you should not esteem—regard—feel anxious about—that you should despise.

Ib. **Mirari.* Estimate greatly. *Magni facere.*

48. *Discere et audire.* *Discere* from the writings—*audire* from the lips of philosophers.

Ib. *Meliori credere*, i. e. trust to a person who is better informed than yourself—put confidence in one more learned.

49. Horace asks if there be any athlete who exhibits in the streets, that would despise being crowned at the Olympic games, especially when he was offered the palm without the contest; i. e who is there that in the pursuit of wealth and honours has endured hardships and risked life, that would reject virtue that requires no hazard of life—no braving of dangers? Or, in other words, who is there that would not prefer virtue without risk, to wealth with danger and trouble?

50. *Magna—Olympia.* At the great Olympic games, scil. those celebrated at Olympia, in Elis; *as distinguished from the *Olympia* celebrated in other cities. *Olympia* is the accus. neut. according to the Greek construction, στεφανοῦσθαι Ὀλύμπια, i. e. *magna Olympia* is used for *magnis Olympiis*. Comp. Lucian. Micyll. 7: καὶ Ὀλύμπια οὐκ ἀφανῶς ἀγωνισαμένῳ.

Ib. *Magna.* As they were the most important festival in Greece. The other celebrated games were the Pythian, Isthmian, and Nemean.

51. *Sine pulvere.* ἀκονιτί, i. e. without a contest, lit. without the dust that is raised by the competitors when struggling in the contest. *A victory at the Olympic contest was considered equal to a Roman triumph.

Vilius argentum est auro, virtutibus aurum.
"O cives, cives, ! quærenda pecunia primum est,
"Virtus post nummos!" hæc Janus summus ab imo
Prodocet: hæc recinunt juvenes dictata senesque,
Lævo suspensi loculos tabulamque lacerto.
Si quadringentis sex septem millia desunt
Est animus tibi, sunt mores, et lingua fidesque,
Plebs eris. At pueri ludentes, "Rex eris," aiunt,

51. *Palmæ.* As this tree was used for the crowns conferred on victors, or for the branches which they bore in their hands, we frequently find *palma* used for *victoria*. The Olympic crown was of κότινος, or wild olive. *Join *dulcis* with *palma*.

52. *Vilius.* Of less value—less precious.

53. But the opposite instruction (to that which is contained in the preceeding line) is given in our time. Inverting the precept, all say money is preferable to virtue.

54. *Janus summus ab imo*, i. e. the money-dealers—every one in the forum. On *Janus*, comp. note, Sat. II. 3. 18. **Janus summus ab imo.* "Falluntur, qui *Janos* tres hinc sibi fingunt, *summum, medium, imum:* cum unus erat *vicus*, Jani nomine insignitus. Conf. Ovid. Ibid. 181. Hor. Serm. II. 3. 308. A. P. 154. Ergo *Janus summus ab imo*, est, *totus*, universus." *Bent.*

55. *Prodocet. Pro*, in composition, is equivalent to "publicly," "openly." *This is an ἅπαξ λεγόμενον: others read *perdocet*, i.e. "thoroughly inculcate," or *prædocet*, "teach before all other learning."

Ib. *Hæc—dictata*, scil. *quærenda pecunia—nummos.*

56. *Lævo suspensi*, &c. We met this line already, Sat. I. 6. 74, applied to school-boys. Horace here gives it as a description of *senes* also, who in their old age are occupied with the employments of boyhood, calculating on the *tabula* their profits. The meaning thus is the same as if he had said—"This precept is repeated also by both young and old, who, like boys going to school, are provided with satchel and slate." "Consuetudo quondam fuit ut fœneratores in Janum intrantes in lævo brachio ferrent tabulas ad exarandum nomina et loculos ad fœnus accipiendum." *Sch. Crq.*

57. The connexion is,—Nor ought it to be a matter of surprise that money is so highly esteemed, when it is the standard of respectability, for *si quadringentis*, &c.

Ib. *Si quadringentis sex.* If you want six or seven thousand sestertii of the four hundred thousand (which by law is the *census equestris*—the property requisite for a knight), however great your intellectual powers—your moral worth—your eloquence—your honour, you must remain a plebeian.

Ib. *Quadringentis*, scil. millibus sestertiûm. Compare note, Sat. I. 3. 15.

Ib. *Sex septum millia*, i.e. *sex* vel *septem millia* sestertiûm. It is a proverbial formula. See Ter. Eun. II. 3. 39. Lucret. IV. 581.

58. *Est animus tibi.* Although you possess *animus*, &c.

Ib. **Fides*, "Credit."

59. *Plebs eris*, i. e. plebeius *eris*.

Ib. *Ludentes.* Whilst playing in their games.

"Si recte facies." Hic murus aheneus esto,
Nil conscire sibi, nulla pallescere culpa.
Roscia (dic sodes) melior lex, an puerorum est
Nænia, quæ regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?
Isne tibi melius suadet, qui rem facias, rem,
Si possis, recte; si non, quocunque modo rem,

59. *Rex eris, aiunt.* The poet alludes to some game in which the boy, who (*recte fecit*) surpassed the others in the skill and address with which he played the game, was called *king*.

Ib. *Hic murus aheneus.* Whilst the poet is speaking of the estimation of worth not by wealth, but by good conduct, he introduces a fine moral sentiment. We ought to possess as our protection and safeguard against vice the consciousness of having committed nothing that is wrong—the feeling that that there is no act of ours which would cause us to blush.—D.

The connexion from l. 52 appears to be this—"The citizens determine rank and station by money, but the boys by good conduct; a just standard this (scil. of the boys), and let this be *murus aheneus*, the immutable law of your life—a restraint which you never break—*nil conscire sibi, nullâ pallescere culpâ*, i. e. *rectè facere*."

60. *Murus, χαλκοῦν καὶ ἀδαμάντινον τεῖχος.*

61. *Sibi.* To one's self.

62. Horace compares the standards of the citizens and of the boys—the law that awards station to money with that which confers it on merit.

Ib. *Roscia.* The law of Roscius Otho, by which certain seats in the theatre (*quatuordecim gradus*) were reserved for the knights—those that possessed an income of four hundred sestertia.

63. *Nænia.* Properly a dirge, a song on a melancholy subject; here "the constant expression," "the song."

64. A song, which regulated the conduct of the *Curii* and *Camilli*, not merely when boys, but even (*maribus*) when arrived at man's estate. In other words, this standard of awarding station to merit was the rule of life with those Romans who conferred most honour on their country; i. e. hence originated such men as Curius and Camillus.

Ib. *Curiis.* Longinus, Sect. XXIII., remarks the beauty of using the plural for the singular—*τὰ πληθυντικὰ*. Thus *Curiis* for Curio,—*Camillis* for Camillo, i. e. such men as Curius and Camillus were.

Of Curius we hear (in Cic. de Senect. 16.) that when the Samnites brought him as a present a great weight of gold, he refused to receive it, saying, that it was not the possesion of gold that he prized, but *iis, qui aurum haberent, imperare*.

Ib. *Camillis.* M. Furius Camillus, the conqueror of Veii.

65. *Isne.* Suppose *Roscius*.

Ib. *Qui rem facias*, i. e. *qui* tibi suadet ut *rem facias*.

Ib. *Rem facias.* Plainly as our phrase—make money, i. e. obtain wealth—procure riches. The use of *rem* three times happily expresses the earnestness with which the advice is given, and the importance ascribed by the adviser to wealth.

Ut propius spectes lacrimosa poëmata Pupi:
An, qui fortunæ te responsare superbæ
Liberum et erectum præsens hortatur et aptat?
Quodsi me populus Romanus forte roget, cur
Non, ut porticibus, sic judiciis fruar isdem,
Nec sequar, aut fugiam, quæ diligit ipse, vel odit:
Olim quod vulpes ægroto cauta leoni
Respondit, referam: *Quia me vestigia terrent*

66. *Si non*, i. e. *si non* possis rectè; scil. rem facere.

Ib. *Quocunque modo.* Compare Juven. Sat. XIV. 114:

> Quippe his crescunt patrimonia fabris
> Sed crescunt quocunque modo majoraque fiunt.

67. *Propiùs spectes.* Have a right to sit in the fourteen benches reserved for the knights near the stage, so as to have a nearer view of what was represented.

Ib. *Lacrymosa poëmata.* The affecting plays—the pathetic writings. θρηνώδη, "exciting tears;" as Sat. I. 5. 80: *lacrymoso fumo.*

Ib. *Pupi.* A writer of tragedies. I suspect that *lacrimosa* is used ironically, but as so little is known of Pupius, it must be uncertain. Compare Lucian: Συγγραφ. 26; ὥστέ με, νὴ τὰς χαρίτας, πολλὰ πάνυ δακρύσαι ὑπὸ τοῦ γέλωτος.

68. *An, qui*, scil. *an* is *qui*—.

Ib. *Responsare.* Comp. note, Sat. II. 7. 59.

69. *Præsens.* Those precepts, which are given *vivâ voce* by an instructor, come with more force on the mind of the hearer.—D.; i. e. adding weight to his precepts by his presence.—A.

I do not perceive how it affects Horace's question whether the person be present or absent. Did not persons *præsentes* advise *rem facere?* Presence could not be introduced, then, to mark a superiority in the person who recommends the pursuit of virtue, when this advantage was equally possessed by those who advised the search for wealth. We must therefore attempt to discover some other meaning. Sch. Cruq. interprets, *valens persuasione; fidus et constans;* a sense which I would adopt. When *fortuna* becomes *superba*, and adversity oppresses, the advisers who urge you on to wealth *diffugiunt*, but even then the other *præsens*, standing by you, *hortatur et aptat* &c. *This is nearly the explanation of Orellius, "nunquam te deserens semper promptus ad te adjuvandum." The construction *responsare aptat*, is softened by the introduction of *hortatur*.

71. Why I do not adopt the same sentiments that they have, just as I walk in the same porticos that they do,—why I do not pursue and shun the same objects that they do?

Ib. *Porticibus.* Compare note, Sat. I. 4. 141. Append.

72. *Ipse.* scil. populus Romanus.

73. *Vulpes ægroto cauta leoni.* In allusion to Æsop's fable. The lion invited the fox to come into his den; the fox refused, because he saw the traces of former visitors all turned towards the lion, none backward.

74. The fox dreaded the treachery of the lion; Horace, the depravity and

*Omnia te adversum spectantia, nulla retrorsum.*
Bellua multorum es capitum: nam quid sequar? aut quem?
Pars hominum gestit conducere publica: sunt, qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes quos in vivaria mittant:
Multis occulto crescit res fœnore. Verum
Esto, aliis alios rebus studiisque teneri;
Iidem eadem possunt horam durare probantes?
"Nullus in orbe sinus Baiis prælucet amœnis,"
Si dixit dives, lacus et mare sentit amorem
Festinantis heri; cui si vitiosa libido

vice of the people. The fox saw that of those who entered the den none had returned: Horace, that of those who left virtue to follow vice, not one retraced his steps. So applicable to morals is the sentiment of the poet—*revocare gradum—Hoc opus, hic labor est.*

76. *Bellua multorum es capitum.* Like the hydra of Lerna, the people had many heads—their pursuits were various—their inclinations variable.

77. *Conducere publica*, scil. vectigalia. Hence those persons who collected them were termed *publicani*. The taxes were farmed out to persons, principally of the Equestrian order, who paid a certain sum to the state, whilst they endeavoured by exaction to profit by the contract.

78. Compare Sat. II. 5. 12.

79. *Excipiantque senes.* And catch old men to put into their preserves, that they may grow rich for their advantage, as animals are kept *in vivariis* to fatten for future use. Compare Sat. II. 5. 44. **Excipere*, ἐκδέχεσθαι.

80. *Occulto fœnore.* There were usury laws in Rome, which, of course, were secretly evaded. Compare note, Sat. I. 2. 14. *Two violations are hinted at; first, the illegal exaction of more than the *centesuma usura*; second, the evasion of the Plotian law, which forbad the lending of money to youths under twenty-five years of age.

Ib. *Verùm esto*, &c. *Esto.* Let this be—let it pass—*aliis alios rebus studiisque teneri; humanum est*—it is to be excused as the failing of our nature.

But it is not merely different persons that follow different pursuits, but the same are ever changing from one thing to another.

82. *Horam durare.* Continue for an hour.

83. An instance of the unsteadiness of human desires.

Ib. *Baiis.* Of this before, Sat. II. 4. 32.

Janua Baiarum est, et gratum littus amœni Secessûs.—*Juven. Sat.* III. 4.

84. *Lacus*, scil. *lacus* Lucrinus, of which before, Sat. II. 4. 32.

Ib. *Sentit amorem.* For he immediately begins to build a house there. And as he feels *parum locuples continente ripâ*, stones are thrown into the sea to form a barrier against its force, and an artificial foundation for his marine villa. *Amorem*, scil. of living at Baiæ.

85. *Heri.* Master—proprietor of the place, as Carm. III. 1.: *dominusque terræ Fastidiosus.*

Fecerit auspicium, cras ferramenta Teanum
Tolletis, fabri. Lectus genialis in aula est:
Nil ait esse prius, melius nil cœlibe vita;
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutantem Protea nodo? 90
Quid pauper? ride: mutat cœnacula, lectos,
Balnea, tonsores: conducto navigio æque

85. **Festinantis,* "Qui unum quid mature transigit is *properat;* qui omnia simul incipit neque perficit, is *festinat.*" Cato.

86. *Fecerit auspicium.* Caprice, *vitiosa libido,* is represented as the omen of this rich man. The inclination is the auspice, according to which he is influenced to do anything. *Translate, with the same metaphor, "has taken a flight."

Ib. *Cras.* The day after he will order the workmen to another town. Changing his mind, he prefers Teanum to Baiæ.

Ib. *Teanum.* Not the Apulian, but the Campanian, called Sidicinum, as being a town of the Sidicini. *"Primum gaudet maritimis locis, continuo post mediterraneis." *Comm. Cr.*

87. Is he married?

Ib. *Genialis.* So called because it was sacred, *Genio naturæ Deo.* It was customary to preserve the nuptial couch *in aulâ,* i. e. *in atrio,* where it was placed opposite the door decked with flowers.

88. *Si non est,* scil. si lectus genialis *non est* in aulâ, i. e. if he is not married

90. As the debtor, Sat. II. 3. 71, so here the rich man is compared with Proteus; his inconstancy is so great—his changes so frequent. Comp. note, Sat. II. 3. 71, whence we may perceive the propriety of *teneam nodo* here, as the great difficulty was to hold Proteus. The meaning of this line, then, is—how am I to check the fickleness of the rich—what restraint can I impose on the variable inclinations of the wealthy

91. *Quid pauper?* scil. agit—quomodo se gerit?

Ib. *Ride.* His conduct merits a laugh. **Ride.* Bentley proposes, *Quid pauper? viden' ut,* &c.

Ib. *Cœnacula.* Lodgings in the upper rooms of a house. The poor man, with the unsteadiness of the rich, changes from the attic of one house into that of another

Ib. *Lectos.* On which he lies.

92. *Balnea.* Public baths;—the rich had them fitted up in their own residences.

Ib. *Tonsores.* Tired of one barber he goes to another.

Ib. *Conducto navigio.* A boat which was not his own, but which he hired.

Ib. *Æquè Nauseat.* ναυτιᾷν. He is as much surfeited with his hired boat, as the rich man with his yacht—grows as tired of sailing as the rich.—D. A. Or, feeling the same desire that the rich man does of sailing about, as a change from living on land, he becomes as sick—feels sea-sickness in his hired boat as the rich man in his yacht. Horace, who, perhaps, had himself experienced the disagreeable sensations of sea-sickness, humorously repre-

Nauseat ac locuples, quem ducit priva triremis.
Si curatus inæquali tonsore capillos
Occurro, rides: si forte subucula pexæ
Trita subest tunicæ, vel si toga dissidet impar,
Rides. Quid? mea cum pugnat sententia secum,
Quod petiit, spernit, repetit quod nuper omisit;
Æstuat, et vitæ disconvenit ordine toto,
Diruit, ædificat, mutat quadrata rotundis;
Insanire putas solemnia me, neque rides?

sents *nauseare* as the essential of sailing, and the poor man emulating the rich in sickness for the sake of variety: as we should say—having the gratification of being sea-sick instead of enjoying the pleasure of sailing.

93. *Priva*, "His own." Comp. note, Sat. II. 5. 11.

Ib. *Triremis*. Properly a galley having three banks of oars.

94. *Curatus*, scil. *curatus capillos*—the Græcism so frequently found—for *curatis capillis*. *For the construction *curatus tonsore*, see Od. I. 6. 2: *scriberis alite*. Ovid. Met. VII. 70: *matrum celebrabere turba*.

Ib. *Inæquali tonsore*. A barber who cuts hair uneven. The meaning of the line is simply; my hair having been cut crookedly.

95. *Occurro*. Baxter (as before, Sat. I. 3. 29), following the Scholiast, traces this description to some well-known person. He says that Virgil is alluded to. But it is customary with Horace to illustrate by himself (i. e. using the first person) what is applicable to any other person under similar circumstances. Thus Demosth. Phil. III. 4, says: *ὁ γὰς, οἷς ἂν ἐγὼ ληφθείην, ταῦτα πράττων καὶ κατασκευαζόμενος, οὗτος ἐμοὶ πομελεῖ*.

Ib. *Rides*. Mæcenas was exact about little things of such a kind, and particularly attentive to dress and appearance.

Ib. *Subucula*. A garment made of wool, worn under the *tunica*, as our shirt. *The *subucula* was the inner garment of men, as the *indusium* was of women.

Ib. *Pexæ*, i. e. new; it is opposed to *trita*, worn, with the nap off—old.

96. *Tunicæ*. The vest worn under the *toga*.

Ib. *Toga dissidet impar*. With the gown hanging more to one side than the other.

97. *Quid? mea cum pugnat*, &c. These trifles (ll. 94—7) excite your laughter, but my inconstancy and fickleness (ll. 97—100) pass unnoticed, as things of ordinary occurrence.

98. *Omisit*. Neglected, given up, left.

99. *Æstuat*. Fluctuates.

Ib. *Disconvenit*, "Is at variance with"—what? *secum* or *oraınæ vitæ*? I think the latter.

100. *Diruit, ædificat*. Comp. Sat. II. 307

Ib. *Mutat quadrata rotundis*. Dissatisfied with one figure, prefers the other; alters square into circular; or *vice versâ*

101. *Insanire—solemnia*. On this construction, compare note, Sat. I. 6. 43, and Sat. II. 3. 63.

Ib. *Solemnia*. In the common, usual, ordinary way, as is every where to be seen.

Nec medici credis nec curatoris egere
A prætore dati, rerum tutela mearum
Cum sis, et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici? 105
Ad summam, sapiens uno minor est Jove, dives
Liber, honoratus, pulcher, rex denique regum;
Præcipue sanus nisi cum pituita molesta est

## EPISTOLA II.

### AD LOLLIUM.

Trojani belli scriptorem, maxime Lolli,
Dum tu declamas Romæ, Præneste relegi.

102. *Curatoris.* Compare note, Sat. II. 3. 217—8.

104. *Cum,* "Although," "notwithstanding" your being, &c.

Ib. *Prave sectum—ob unguem,* i. e. on account of the most trivial neglect in matters of appearance.

105. **Respicere* denotes the action of a superior towards an inferior. Thus Od. I. 2: *nepotes respicis auctor.* Mart. X. 10. Whence Bentley conjectures *suspicientis,* i. e. admirantis, colentis, venerantis.

106. *Ad summam.* To conclude, to express summarily the advantages of philosophy. Thus Juven. Sat. III. 79:

Ad summam non Maurus, &c

Ib. *Sapiens uno minor,* &c. Horace uses a Stoic assertion of the dignity of the *sapiens.* Their maxim was, "*In hoc sapiens minor est Jove quia monitur?* Acron.

107. *Rex denique regum.* Thus Sat. I. 3. 132.

108. *Sanus.* The Stoics ascribed to their *sapiens* both corporeal and mental health. The word is used equivocally.

Ib. *Nisi cùm pituita molesta est.* Horace humorously excepts the times when the phlegm is troublesome. Then the *sapiens* of the Stoics, reduced to the grade of ordinary men, is no longer *præcipuè sanus;* he coughs just as the *stultus,* and feels the same incapacity for subtle disquisitions. His senses and his intellect are then rendered dull: In oculis sedem quasi propriam et in naso habet pituita, et sensum utrumque obtendit. Hinc κορυζῶντες hebetes, &c.—G. *This scoff appears to be frequent. Comp. Arrian. Epict. I. 6. 16: Ναὶ ἐπέτυχον εὐδαιμονίας· ἀλλ' αἱ μύξαι μου ῥέουσι. Τίνος οὖν ἕνεκα, χεῖρας ἔχεις, ἀνδρά ποδον; οὐχ ἵνα καὶ ἀπμύσσῃς σεαυτόν.

Ib. *Pituita.* A trisyllable, as before, Sat. II. 2. 76.

Epistola II.—This Epistle is addressed to a young man, Lollius, exhorting him to the pursuit of virtue and wisdom, whilst he is yet young and uncorrupted. In the opening, Homer's works are recommended as affording more useful instruction in ethics, and the formation of moral habits, than the books of the philosophers. Then (I. 32) the necessity of controlling the passions is his early days, is pressed upon him in various precepts

1. *Trojani belli scriptorem,* scil. Homer.

Qui quid sit pulchrum, quid turpe; quid utile, quid
non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.
Fabula, qua Paridis propter narratur amorem
Græcia Barbariæ lento collisa duello,
Stultorum regum et populorum continet æstus.
Antenor censet belli præcidere causam:
Quid Paris? ut salvus regnet vivatque beatus,

1. *Maxime.* The eldest, i. e. *maxime* natu. In Epist. 18. 63, there is mention made of his brother. They were sons, perhaps, of M. Lollius Palicanus, who was consul with Q. Æmilius Lepidus, A.U.C. 733.

2. *Declamas.* Exercise yourself in oratory—pursue the study of eloquence, *i. e. practice declamation on feigned or ancient themes. One of the chief causes of the decline of Roman eloquence, since it reduced to a mere system of frigid art, and mechanical arrangement, the power of oratory.

Ib. *Prænestе.* Compare note, Sat. I. 7. 28.

3. *Pulchrum.* τὸ καλὸν—*honestum.* Comp. note, Epist. I. 1. 11.

4. *Planiùs.* With greater clearness—more perspicuously. *Some editions read *plenius*, "more copiously," but our reading gives better sense, and is confirmed by the explanations of Acron and Porphyrion. The disputations of the Stoics were generally of a difficult and abstruse style, whence the propriety of *planius.*

Ib. *Meliùs.* With more effect on the practice—better for application to life.

Ib. *Chrysippo.* Of him before, Sat. I. 3. 123.

Ib. *Crantore.* An academic philosopher, pupil of Xenocrates

5. *Cur ita crediderim,* scil. *Homerum planiùs ac meliùs Chrysippo et Crantore dixisse quid sit pulchrum,* &c.

6. *Fabula.* The poem—the Iliad.

Ib. *Paridis propter—amorem.* As the abduction of Helen caused the expedition of the Greeks against Troy.

. *Barbariæ.* This term was applied by the Greeks to all countries but their own, and by the Romans to all but Italy; but specially to Phrygia.

Ib. *Lento.* On account of its length.

Ib. *Collisa.* Engaged, embroiled; lit. dashed together, crushed. *συγχεύων.* The use of this and the word *duellum* has led some to suppose that this line is borrowed from Ennius.

8. *Æstus.* The passions, as usual, on account of their violence and fickleness, expressed by a word applied to the sea

9. *Antenor censet.* Comp. Hom. Il. VII. 348, where he gives this advice.

Ib. *Belli præcidere causam,* scil. Trojanos debere; by giving back Helen. **Præcidere.* A metaphor from sailors cutting the cable when the ship is in danger.

10. *Quid Paris?* scil. Censet.

Ib. *Ut salvus regnet.* Which he might do, if he followed Antenor's advice, and restored Helen.

Cogi posse negat. Nestor componere lites
Inter Peliden festinet et inter Atriden:
Hunc amor, ira quidem communiter urit utrumque.
Quicquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere, atque libidine et ira
Illiacos intra muros peccatur et extra.
Rursus, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulyssem;
Qui domitor Trojæ multorum providus urbes

11. *Cogi possi negat.* To adopt Antenor's advice, and thus, *ut salvus regnet* &c. Paris does not say that he cannot be persuaded to reign in security, but what he does say involves this. Similarly we say of a person who refuses to act on good advice, "he will not be made happy;" not that he uses these words, but that what he says is tantamount. **Cogi posse negat,* "he proves by his actions he could not," &c. *Gesner.* Bentley reads, *Quod Paris ut,* &c., i. e. "Quod (ut belli causam præcidat), negat se posse ulla mercede cogi aut induci; etiam ut salvus regnat;" *out* here *etiam* is assumed.

Ib. *Componere lites.* Regarding the taking away from Achilles of Hippodamia, daughter of Brises.

12. *Inter.* The *inter* is repeated, and without any particular force, as before, Sat. I. 7. 12. *Bentley considers this repetition of the preposition to be a Hebraism, but it is established by the use of Cicero Læl. XXV.

Ib. *Peliden.* Comp. note, Sat. I. 7. 12.

Ib. *Atriden.* Comp. note, Sat. I. 100; II. 3. 187

13. *Hunc amor. Hunc,* Achilles; *amor,* of Briseis. *Rather *hunc* denotes Agamemnon, *amor* refers to his expression καὶ Κλυταιμνήστρης προβέβουλα.

14. The people suffer for the folly of their kings. Thus in the Iliad, the dispute between Agamemnon and Achilles causes the latter to withdraw himself and his forces from taking any active part in the war, and the result is that the Grecians are routed and driven within their entrenchments by the Trojans.

15. *Seditione. Quasi* deriv. from *se* and *itio,* διχοστασία

Ib. **Dolis,* scil. Pandari; *scelere atque libidine,* scil. Paridis.

16. *Iliacos intra muros,* i. e. by the Trojans.

Ib. *Peccatur.* Used impersonally.

Ib. *Extra,* scil. *Iliacos muros,* i. e. by the Greeks

17. *Rursus.* In the Odyssey, where the adventures of Ulysses are related.

Ib. *Quid—possit.* An ordinary construction, equivalent to the Greek τί δύναται, for *quid possit* efficere.

18. *Exemplar.* A model, a pattern; *exemplum,* an example, an instance,—from the *exemplar, exempla* are taken. *Thus Alcidimas (Arist. Rhet. III. 3) τὴν Ὀδύσσειαν καλὸν ἀνθρωπίνου βίου κάτοπτρον.

Ib. *Ulyssem.* Of him already, Sat. II. 5.

19. *Domitor Trojæ.* After he had conquered Troy. Ulysses is frequently termed in Homer πτολίπορθος, and his craft and prudence in the war entitle him to the praise *domitor Trojæ.* Compare Hom. Il. X. Virg. Æn. II. Sophocl. Philoctet.

Et mores hominum inspexit, latumque per æquor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circæ pocula nosti;
Quæ si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors,
Vixisset canis immundus, vel amica luto sus.
Nos numerus sumus, et fruges consumere nati.
Sponsi Penelopæ, nebulones Alcinoique,

19. *Providus.* As the man who accurately observes the manners of mankind, thus *sibi providet et fit prudentior.*—D.

Ib. *Multorum urbes Et mores hominum.* Odyss. I. 3: Πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ νόον ἔγνω. Similarly, Epist. ad Pison. 142: *Qui mores hominum multorum vidit et urbes.*

21. *Reditum.* To Ithaca. **Parat.* Thus Odyss. I. 45: Ἀεκύμενος ἥν τε ψυχὴν καὶ νόστον ἑταίρων.

22. *Immersabilis.* ἀβάπτιστος, i. e. he always rose superior to the misfortunes which threatened to overwhelm him.

23, &c. The story regarding the Sirens and Circe instructs us how necessary it is to withstand the seductions of vice, as the consequence of an intemperate life of pleasure is either destruction, or certainly degradation.

Ib. *Circæ.* Both *Circe, Circes,* and *Circa, Circæ.*

Ib. *Sirenum voces.* Comp. note, Sat. II. 3. 14. Hom. Od. XII. 39—54—180—200. Ulysses stopped the ears of his companions with wax, and ordered himself to be tied to the mast, lest the melody of the Sirens should induce them to stop and listen.

Ib. *Circæ pocula.* Odyss. X.—Circe was the daughter of Sol and Perseis, and the sister of Æetes (the father of Medea), and Pasiphaë, the wife of Minos. She lived in an island Ææa, off the coast of Italy. Comp. note, Sat. II. 4. 33, and Virg. Æn. VII. in the begin. By her power as a sorceress, the companions of Ulysses, who devoted themselves to pleasure, were changed into swine, scil. the inordinate gratification of our passions sinks us below the scale of human beings and places us on a par with the brute creation.

Ib. *Pocula.* In which Circe made the potion for the comrades of Ulysses. He was uninjured by her enchantments by means of the herb *moly,* which Mercury gave to him when he was going to her.

24. *Stultus cupidusque.* Without the antidote, which he had received from Mercury

25. *Vixisset canis immundus,* &c. Trasformed by Circe's arts.

27. *Nos numerus sumus.* Ἡμεῖς ἴσμεν πλῆθος ἄχρειον,—we, who do not follow the example of virtue and wisdom, which Ulysses gives to us, are nothing but *numerus*—merely counted amongst men—add to their numbers, but possess no other merit or value.

Ib. *Fruges consumere.* A Græcism for *ad fruges consumendas,* i. e. to eat. We appear to have been born for nothing else than to consume what the earth produces. *Thus Il. Ζ. 142: βροτοί, οἵ ἀρούρης καρπὸν ἔδουσιν

28. *Sponsi Penelopæ.* Nothing better than what Homer represents the

In cute curanda plus aequo operata juventus;
Cui pulchrum fuit in medios dormire dies, et
Ad strepitum citharæ cessatum ducere curam.
Ut jugulent homines, surgunt de nocte latrones:
Ut te ipsum serves, non expergisceris? atqui

suitors of Penelope, the wife of Ulysses, whose whole attention is devoted to eating and drinking.

28. *Alcinoique—juventus.* Resembling the youth of Phæacia, the court of Alcinous, engrossed by the pursuit of pleasure and voluptuousness. In Hom. Odyss. VIII. 248, Alcinous declares, Αἰὲν ἡμῖν δαῖς τε φίλη, κιθαρίς τε, χοροί τε. Doëring places a comma after *Alcinoique*, that it may be the nominative plural, i. e. the meaning according to him is—"we are Alcinoi—such as Alcinous was."

Ib. *Alcinoi.* King of Phæacia, i. e. Corcyra, now Corfu.

29. *Operata.* Employed—occupied. We usually find this word denoting being engaged in the performance of religious rites. It is used in the same sense as here by Virg. Æn. III. 136: *Connubiis arvisque novis* operata *juventus.*

31. *Ad strepitum citharæ.* As we say "to the sound of the harp,"—i. e. whilst they are charmed by the sound of the harp. *Ad* is used in the sense, by, through the means of, or during the time that.

Ib. *Cessatum.* The supine. *Cessatum ducere*, to lull to rest, elegantly for *abigere, pellere,*—remove, banish. *κοιμίζειν τὰς φροντίδας. Heinsius, from the unusual phrase, *ducere cessatum*, thinks it to be a passage quoted in joke from Ennius or Lucilius. Bentley proposes *cessantem ducere somnum*, "to woo coy sleep."

32—37. Now that you are young, and your mind is as yet uncorrupted, you must devote yourself to industrious exertion in some useful pursuit, for, if your mind be not applied to what is good, it will turn itself to some pernicious desires and inclinations, and you shall be taught by experience, what misery arises from indulging indolence in your youth.

32. *Ut jugulent homines.* He accuses young men of being so regardless of their own security, that although they might avert the impending evil, yet they will not rouse themselves, and escape from the danger, for as robbers break into houses at night, and commit murder, on account of money, thus vice lies in ambush, and secretly comes upon the mind to destroy it.—C.; i. e. there is danger threatening your life, why do not you rouse yourself to preserve it? Indolence, and its consequent vices are pernicious, do you make no exertion to save yourself from them?

Or, robbers display activity in a bad cause—to take away life—why do not you show the same vigilance in preserving it? they destroy others, why do not you preserve yourself? they rise at an untimely hour for the sake of money—why do not you rise early for the sake of wisdom? Compare Cic. Catilin. I. 4: *Jam intelliges multò me vigilare acriùs ad salutem quàm te ad perniciem reipublicæ*

Ib. *De nocte. Statim post noctem—per noctem.*

33. *Expergisceris?* The quantity of the penultimate syllable determines the tense. It is the present, not the future; the latter has the penultimate long.

Si noles sanus, curres hydropicus: et ni
Posces ante diem librum cum lumine, si non 35

Ib. *Atqui si noles sanus.* And yet, if now when you are in good health, you are unwilling to run; i. e. use your strength, exercise your powers, afterwards when you are ill, as if afflicted with the dropsy (or, when your sloth and indolence have induced dropsy), you must do so; for physicians order dropsical patients much walking, and sometimes running. Cels. III. 21.—D.

If you will not preserve yourself, when in good health, you shall be compelled to run *to the physician*, when afflicted with the dropsy.—L.

Bentley prefers reading *nolis*, and *cures*, and explains the passage thus, "*atqui si nolis sanus* expergisci (adhuc enim sanitate frueris) at postea per somnolentiam istam *hydropicus* factus *cures* saltem expergisci jussu medici, ne morbus fieret letalis."

If whilst you are in good health you are unwilling *to go to a physician*, you will certainly run to him, when you are sick.—*Delph.* With the reading in the text (*noles, curres*), it appears that we may supply after *noles* either *currere, expergisci*, or *teipsum servare*. As to supplying the ellipsis by *ire*, scil. *ad medicum*, this is not Latinity, whilst the first of the three which I have mentioned (viz. *currere*) to me appears scarcely less exceptionable. I prefer *si noles sanus* expergisci ut te ipsum serves, *curres hydropicus*. The meaning thus is; if when you are in health, you will not move, exert yourself for your preservation, you shall be compelled to do even more than this, when afflicted with the dropsy: i. e. if you will not take the trouble of following some useful pursuit, and cultivating your mind, the evils resulting from your indolence will cause you more trouble than you originally refused to take. You are now young, untainted by the impurities contracted in the intercourse with the world; if you do not exert yourself now to preserve this purity of mind, if you do not apply your mind to worthy objects and pursuits, guilty passions and wicked desires will be formed in indolence, requiring your utmost exertion to remove. Compare Demosthenes' Olynth. III. 6: *οὕτω καὶ ἡμεῖς ἂν ἐπὶ πολλῷ φανῶμεν ἐῤῥαθυμηκότες, καὶ ἅπαντα πρὸς ἡδονὴν ζητοῦντες, πολλὰ καὶ χαλεπὰ ἂν οὐκ ἠβουλόμεθα, ὕστερον εἰς ἀνάγκην ἐλθοῦσιν ποιεῖν καὶ κινδυνεύσωμεν περὶ τῶν ἐν αὐτῇ τῇ χωρᾷ.* Phil. III. 15: *Εἰ δ' ὁ βούλεται ζητῶν ἕκαστος καθεζεῖται, καὶ ὅπως μηδὲν αὐτὸς ποιήσῃ σκοπῶν, πρῶτον μὲν, οὐδὲ μάτην εὕρῃ τοὺς ποιήσοντας· ἔπειτα δέδοικα, ὅπως μὴ πάντα ὅσα οὐ βουλόμεθα, ποιεῖν ἡμῖν ἀνάγκη γενήσεται.*

34. *Curres.* Active exercise was ordered for the dropsical, as the passage from Celsus, III. 21, quoted by Bentley, proves; *multum ambulandum, currendum aliquando.*

Ib. *Hydropicus.* A person afflicted with *hydrops*, the dropsy. The allusion to the dropsy is altogether metaphorical; lines 35—7 explain the allusion. Persius, using a similar metaphor, says, Sat. III. 63:

> Elleborum frustrà, cùm jam cutis ægra tumebit,
> Poscentes videas: venienti occurrite morbo

35—37. If you will not rise early to store your mind with information, if you will not apply yourself to good pursuits and objects, some bad passions will distract you, and prevent your sleeping; if you will not take some time from sleep for study, the evils attendant on indolence will banish sleep from

Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quæ lædunt oculum, festinas demere: si quid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui cœpit, habet; sapere aude
Incipe. Qui recte vivendi prorogat horam,

you altogether. The sentiment, then, instilled by these lines, is, the shrinking from trouble in youth, produces more serious trouble afterwards, for there is less pain in forming habits of industry than in struggling with the vices which result from indolence.

35. *Posces ante diem.* Compare note, Sat. I. 1. 10. Epist. II. 1. 112:

——— Et prius orto
Sole vigil, calamum et chartas et scrinia posco.

And Juven. Sat. XIV.: *Mediâ de nocte, supinum Clamosus juvenem pater excitat: accipe ceras.*

36. *Intendes.* Occupy, engage, emplo

Ib. *Studiis,* "pursuits," θεωρίαι.

37. *Vigil.* Sciens et prudens.—C. Because you cannot sleep.—B. After you have slept to mid-day.—D. A. *The second is the correct interpretation, comp. Porphyr., "Si non propter Philosophiam vigilaveris, propter amorem et invidiam dormire non poteris."

37—44. Why do you not enter on the pursuit of virtue and wisdom at once? if any thing were injuring your eye, you would lose no time in removing it; why not apply the same speed, when there is anything afflicting your mind? *Well begun is half done*—begin at once, it is in vain to defer the commencement until some future time, for that time shall never arrive.

Ib. *Nam cur.* This is the same as *cur nam:* it has no reference to the former part, but it is what the grammarians call inceptive.—G.

39. *Est animum,* i. e. edit animum; scil. *est* from *edere.* Compare the Homeric (Il. VI. 203), ὃν θυμὸν κατέδων. *And Virg. Æn. IV. 66: *Est mollis flamma medullas. In annum,* "from year to year," i. e. for ever. See Epist. I. 11. 23.

40. *Dimidium facti.* According to the Greek proverb, Ἀρχὴ ἥμισυ παντὸς—Lucian's Dream. 3. on which Hemsterh. ascribes it to Pythagoras.

Ib. *Aude.* As it requires no ordinary strength of mind to overcome the allurements of vice, and the seductions of indolence.

41. *Qui rectè vivendi prorogat horam.* Compare the fine epigram in Martial V. 58:

Cras te victurum, cras dicis, Postume, semper
Dic mihi, cras istud, Postume quando venit?
Quàm longè cras istud? ubi est? aut unde petendum?
Numquid apud Parthos, Armeniosque latet?
Jam cras istud habet Priami vel Nestoris annos.
Cras istud quanti, dic mihi, possit emi?
Cras vives! hodie jam vivere, Postume, serum est:
Ille sapit, quisquis, Postume, vixit heri.

And Pers. Sat. V. 67:

——— Sed cùm alius alterа heri,
Jam cras hesternum consumpsimus; ecce aliud cras
Egerit hos annos, et semper paullum erit ultra.

Rusticus expectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis ævum.
Quæritur argentum, puerisque beata creandis
Uxor, et incultæ pacantur vomere silvæ. 45
Quod satis est cui contigit, hic nihil amplius optet.
Non domus et fundus, non æris acervus et auri
Ægroto domini deduxit corpore febres,
Non animo curas. Valeat possessor oportet,

**Recte vivendi.* Some MSS. have *vivendi recte*, but Horace always uses *recte vivere, male vivere;* never in the reverse order.

42. *Rusticus*, scil. ut *rusticus*—the particle of comparison being omitted, as frequently by Horace. The allusion is to the story of a rustic, who determined to wait on the banks of a river until the water flowed away, that thus he might pass over when the channel was dry.

The man who defers the time, *recte vivendi*, like the rustic, is waiting for the river to discharge all its waters. He is waiting for a period which shall no more arrive than did that at which the rustic thought that the channel would be dry,—he forms a resolution as vain as that of the *rusticus*, for whilst he is waiting, time, like the river, continues flowing on.

Ib. *Ille*, scil. amnis.

43. *Labitur* The structure of this line is well adapted to the idea which it expresses. It is imitated in Cowley's translation:

"Which flows, and as it flows, for ever shall flow on."

44—54. The majority of men, instead of devoting themselves to the cultivation of virtue, or the acquisition of wisdom, are engrossed with the pursuit of wealth. But these men are *præposteri*, for unless the mind *valeret*, all their riches and wealth are unavailing; they cannot afford them pleasure.

Ib. *Quæritur*, scil. by most men.

Ib. *Argentum*, i. e. pecunia, not, vasa argentia, thus Sat. II. 6. 10: *cum tu argento post omnia ponas.*

Ib. *Beata.* Rich, with a large dower or fortune. *Others erroneously interpret by *fœcunda*, or *apta*, i. e. *quæ maritum beat.*

Ib. *Creandis*, scil. *quæritur pueris creandis.* *This was part of the legal formula. Comp. Tac. II. 277: *Adhibitis qui obsignarent, velut suscipiendorum liberorum causa convenisse.* Similar was the formula among the Athenians. Comp. Menand. Frag. inc. 185: ἐπὶ παίδων σπόρῳ τῶν γνησίων Δίδωμι σοί γε τὴν ἐμαυτοῦ θυγάτερα.

45. *Pacantur vomere.* That they may produce crops, and thus become profitable. *Pacare* is of the same meaning as the Greeek ἡμερόω, to tame, to reclaim. Virg. Æn. IX. applies *domare* in this sense, *Aut rastris terram domat.*

46. *Quod satis est.* A sufficiency for his wants, a competence,—*quanto est opus.*

Ib. *Optet.* From the gods.—Thus Juven. Sat. X.: *Nil ergo* optabunt *homines.*

47. Property and riches are unable to remove sickness or banish anxiety.

48. * *Deduxit, ἀορίστικως, de tempore perpetuo.*

49. *Valeat possessor oportet.—Oportet* ut *possessor valeat. Valeat*, both in body and mind.

Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, juvat illum sic domus et res,
Ut lippum pictæ tabulæ, fomenta podagram,
Auriculas citharæ collecta sorde dolentes.
Sincerum est nisi vas, quodcunque infundis, acescit.
Sperne voluptates: nocet emta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis:
Invidia Siculi non invenere tyranni
Majus tormentum. Qui non moderabitur iræ,

50. *Comportatis*, i. e. accumulated—perhaps with reference to the ant. But compare Sat. II. 3. 104. **Possessor...uti.* Comp. Arist. Rhet. I. § 5: τὸ πλουτεῖν ἐστὶν ἐν τῷ χρῆσθαι μᾶλλον ἢ ἐν τῷ κεκτῆσθαι.

Ib. *Cogitat*, i. e. μέλλει, intends, purposes, designs, is about.

51. Wealth can afford no more enjoyment or advantage to the man that is under the influence of desire or fear (the desire of possessing more, or the fear of using what he has), than pictures, &c.

Ib. *Juvat—sic.* Is of as little service—is available in the same way, &c.

52. *Lippum*, scil. juvant; a person afflicted with a disorder in the eyes, so that he cannot see distinctly, cannot derive much pleasure from pictures.

Ib. *Fomenta podagram.* Warm mufflings for the feet, although applied for reducing the swelling, or alleviating the pain of the gout, do not give any real relief. *Podagram* is used for *podagrum*, the person afflicted with the gout, i. e. the abstract is used for the concrete.

53. *Sorde.* Which of course prevents distinct hearing.

Ib. *Dolentes.* Suffering from, afflicted with.

54. An unclean vessel taints—turns sour, whatever is poured into it, i. e. applying it to the mind,—an impure mind infects with impurity everything that enters it. This sentiment is either introduced (as the succeeding) without immediate reference to the preceding part, or is the generalization of what occurs to the avaricious, as his miserable mind renders wealth and riches rather a curse than a blessing, turns prosperity into adversity, and makes even the objects of his desire the source of pain and wretchedness. *Here follows a collection of maxims. Very probably, Horace desired to imitate the γνῶμαι μονοστίχαι of P. Syrus or Laberius.

55. *Emta dolore.* When pain follows it, i. e. when present enjoyment produces future misery.

56. *Semper avarus eget.* Because he is *magnas inter opes inops*, his wishes are ungratified, he ever desires more.

Ib. *Certum pete finem.* Compare note, Sat. I. 1. 92, 106. and Pers. Sat. V. 64: Petite *hinc juvenesque senesque* Finem *animo* certum. **Voto* is the ablative on *pete*, not the dative on *finem*.

57. *Macrescit.* Comp. Sat. I. 1. 110.

58. *Siculi—tyranni.* Probably alluding to Dionysius the elder, Phalaris and Agathocles. It was for the latter that Perillus made his instrument of torture in the shape of a bull.

Infectum volet esse, dolor quod suaserit et mens, 60
Dum pœnas odio per vim festinat inulto.
Ira furor brevis est; animum rege; qui, nisi paret,
Imperat; hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
Ire, viam qua monstret eques. Venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem

60. The man who cannot controul his temper will desire, when too late, that he had never done what he had been betrayed into by the violence of his passion. **Mens*, "passion." Some offended at this meaning of *mens* read *amens*, others *exmens*, but *ex* is used in composition with only four substantives *excors*, *exlex*, *exsors*, and *expers*. Comp. Catull. XV. 14: *mala mens furorque vecors*. Hor. Od. I. 16. 21: *compescere mentem*. Virg. Geor. II. 165: *mentem dedit Venus*, &c.

61. *Pœnas*. On his enemy. *Odio inulto*—for his unappeased—ungratified anger, i. e. with the design of satiating passion that is never sufficiently gratified—to gratify his burning thirst for vengeance. **Odio inulto* is the dative on *pœnas*.

62. *Brevis*. Of short duration, temporary. Comp. Philemon. 1417: μανόμεθα πάντες, ὅταν ὀργιζώμεθα.

Ib. *Animum*. Temper—passions.

63. *Hunc*, scil. animum—*frenis compesce catenâ*, i. e. lay every restraint that you can upon it. **Frenis*, as a fierce and unruly horse, *catena*, a dog.

64. Horses and dogs are trained when young, for then they are more docile. Similarly, youth is the time in which men should receive instructions in wisdom and virtue.

Ib. *Fingit*. Trains, instructs, teaches.

Ib. *Magister*. The horse-breaker.

65. *Ire viam, quâ monstret*, i. e. to obey the bridle. *Bentley makes the construction to be *ire, qua eques viam monstrat*.

66. *Cervinam pellem*. Dog-trainers placed before young dogs stuffed stags' skins, to excite them to a desire for hunting. **Pellam latravit*, the same construction as in Epod. V. 58: *adulterum latrent suburrinæ canes*.

Ib. *In aulâ*. In the court-yard, where the dogs were kept.

67. *Militat*. Applied to the dog's pursuit of game.

Ib. *Nunc*. When young—*nunc puer*. *Some MSS. read *adhibe*, which violates the metre.

Ib. *Puro*. Not yet infected by vice, or corrupted by mixing with the world.

68. *Melioribus*. In the same sense as before, Epist. I. 48: *Discere et audire et* meliori *credere non vis?*

Ib. *Offer*. Present, give up, intrust, confide. *"Roga eos ut te doceant; noli expectare, dum te moneant." *Schol.*

69. *Quo*. Refer to—*odorem*.

Testa diu. Quod si cessas aut strenuus anteis,
Nec tardum opperior nec præcedentibus insto.

## EPISTOLA III.

### AD JULIUM FLORUM.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos, Hebrusque nivali compede vinctus,
An freta vicinas inter currentia turres,
An pingues Asiæ campi collesque morantur?

70. *Testa.* The jar or urn.

Ib. *Quòd si cessas*, &c. Let there be moderation, however, even in this,—but whether you delay or hurry, I shall keep at an uniform pace, neither waiting for those that are behind, nor pressing forward after those that are before.

Epistola III.—Julius Florus attended Tiberius in his expedition to Armenia, A.U.C. 734, to restore the throne of Parthia to Tigranes. Horace, in this letter, requests that he will inform him regarding the occupation of himself and his companions, who were attached to the train of the young prince.

1. *Juli Flore.* The same to whom Epist. II. 2, is addressed. He was an eminent lawyer, orator, and poet. He is noticed by the Schol. as having made a selection of Satires from Ennius, Lucilius and Varro. *Weichert and Jahn think that he is the same who excited an insurrection amongst the Treviri, A.U.C. 774. Vid. Tacit. Annal. III. 42. *Julius Florus* appears to have been a Provincial, many of whom obtained the freedom of the state from Julius Cæsar, and therefore were enrolled as citizens under his prænomen.

2. *Claudius.* Tiberius Claudius Nero, the son of Tiberius Nero and Livia, who was emperor after Augustus. *Horace calls Tiberius *privignus Cæsaris*, since he well knew he would read this epistle; at this time both C. and L. Cæsar, the sons of Agrippa and Julia, and nephews of Augustus and adopted by him, were alive. Tiberius was not adopted until A. 757.

Ib. *Privignus.* As Livia was married to Augustus.

Ib. *Laboro.* I am anxious—desirous—I long.

3. *Thraca.* The Greek form (Θρῇκη) for *Thracia.* Tiberius led his army through Macedonia and Thrace. Suet. Tib. 14.

Ib. *Hebrus.* Now the *Maritza.* It falls into the Ægean near Ænus.

Ib. *Nivali compede*, i. e. ice. The expedition was made in the winter.

Ib. **Vinctus*, "cogita de fluvio deo." Orell.

4. *Freta.* The Hellespont.

Ib. *Turres.* Sestos and Abydos, fortified towns on the Hellespont; the former on the European, the latter on the Asiatic side. *For *Turres* Bentley reads *terras*, as *one* tower only is mentioned by the classic writers, the *Sestian.*

5. *Morantur.* Horace asks if the beauty of the country induced them to stop.

Quid studiosa cohors operum struit? Hæc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in ævum?
Quid Titius, Romana brevi venturus in ora,
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos?
Ut valet? ut meminit nostri? fidibusne Latinis

6. *Quid studiosa*, &c. The order is *quid operum studiosa cohors struit?* *Hence *quid operum* is the same as *quæ opera*, and *Hæc* is legitimate in the next member. Bentley for *Hæc* reads *Hoc*, considering *quid* to refer to one subject alone.

Ib. *Studiosa cohors;* the young Romans who attended Tiberius at once to form his court and guard his person, were men of letters and genius.—F. Compare note, Sat. I. 7. 23.

Ib. *Operum.* Literary labours.

7. **Scribere...sumit.* The same construction as in Od. I. 12. 11: *Quem virum...sumis celebrare?*

8. *Diffundit in ævum?* Transmits to distant ages?

9. *Quid Titius*, i. e. *Quid* agit *Titius?* Titius Septimius was the author of some tragedies and lyric poems. He is the same introduced, Epist. I. 9, to Tiberius, and Carm. II. 6. He appears to have been the son of M. Titius, who was consul, A.U.C. 728. *The name cannot have been *Titius Septimius*, such a union of prænomens was unheard of in the earlier days of Augustus; besides the Septimius mentioned Od. II. 6, and Epp. I. 9, was the coequal of Horace, and consequently above forty years old, while the individuals mentioned here were much younger and enrolled in the juvenile suite of Tiberius.

Ib. *Venturus in ora.* As intending to publish his poems.

10. Titius ventured to imitate the boldness and elevation of the Pindaric style. Horace expresses this by saying that he dared to drink from the Pindaric stream. In Carm. IV. 2, our poet plainly expresses his opinion of any attempt to rise to Pindar's elevation:

> Pindarum quisquis studet æmulari I
> —ule ceratis ope Dædaleâ
> Nititur pennis, vitreo daturus
> Nomina ponto.
> Monte decurrens velut amnis, imbres
> Quem super notas aluêre ripas,
> Fervet, immensusque ruit profundo
> Pindarus ore.

Ib. *Pindarici.* From Pindar of Thebes, the first of lyric poets. He lived about the middle of the 5th century, B.C.

Ib. **Expalluit haustus.* The same construction as in Od. II. 12. 7: *periculum contremuit*, Od. III. 27. 28: *Nec—fraudes—palluit audax.*

11. *Lacus et rivos—apertos.* Maintaining the metaphor from the preceding line, Horace calls ordinary poets *lacus et rivos apertos.* Titius daring to spurn the style of common poets, ventured to take Pindar for his model.

12. *Fidibusne Latinis*, &c., i. e. under the favourable auspices of the Muse,

Thebanos aptare modos studet, auspice Musa?
An tragica desævit et ampullatur in arte?
Quid mihi Celsus agit? monitus multumque monendus,
Privatas ut quærat opes, et tangere vitet
Scripta, Palatinus quæcunque recepit Apollo;
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Ipse quid audes?
Quæ circumvolitas agilis thyma? non tibi parvum
Ingenium, non incultum est nec turpiter hirtum.

does he desire to imitate in Latin verse Pindar's odes?—lit. to adapt the Theban measures to the Latin strings?

12. *Fidibus*, scil. of the lyre.

13. *Thebanos*. As Pindar was born at Thebes.

14. *Desævit et ampullatur*. Horace, perhaps, considered Titius' style as turgid. *Desævit* alludes to the passions and subjects of tragedy—*ampullatur* to the elevation of style. This verb is derived from *ampulla*, a bottle with a small aperture, but swelling out in the middle, with a large circumference; hence, applied to turgid and inflated expressions. *With a similar metaphor the Greeks use ληκύθιον, ληκυθίζειν.

15. *Quid mihi Celsus agit*. *Mihi* is frequently used in sarcasm as a possessive, i. e. as our *my*. Compare Cic. Cat. II. 2: *Tongillum* mihi *eduxit*. *Celsus*—Perhaps the same to whom Epist. I. 8, is addressed.

Ib. *Quid—agit*. As before, Sat. I. 9. 4.

16. *Privatas—opes*, "Treasures of his own." As Celsus appeared to be a plagiarist, Horace advises him to draw on his own resources, and not venture to appropriate to himself passages from poems which were preserved in the temple of Apollo.

17. *Palatinus—Apollo*, i. e. the temple, and library on the Palatine hill dedicated to Apollo by Augustus, A.U.C. 726. It contained a collection of the works of the best authors of that and the preceding ages. Comp. Sat. I. 4. 22.

18—20. Referring to the fable (Phædr. I. 3.) of the jackdaw and the peacock, our poet warns Celsus to take care lest he should be stripped of his borrowed plumage. *Horace does not actually accuse Celsus with such downright plagiary: such a rebuke would be utterly unfitted for the playful style of the epistle; but in a friendly spirit warns him against too close and servile imitation of the ancient writers, and to depend more on his own powers to form poems which he could wholly call his own.

Ib. *Cornicula*, i. e. sicuti *cornicula*; scil. the *graculus* of the fable.

21. *Circumvolitas agilis*. The image is drawn from the industry of the bee in gathering honey. Horace says of himself, Carm. IV. 2. 27: *Ego*, apis *Matinæ More modoque*, *Grata carpentis* thyma *per laborem plurimum*,—*Carmina fingo*.

22. *Turpiter hirtum*. As ground that is neglected becomes rough (*hirtus*) with brambles and briars. *I have adopted *et turpiter hircum*, for *nec turpi-*

Seu linguam causis acuis, seu civica jura
Respondere paras, seu condis amabile carmen:
Prima feres hederæ victricis præmia. Quod si
Frigida curarum fomenta relinquere posses,

*ter hircum,* on the authority of Bentley, Orell. and MSS., "Male Edit. alii. *nec turpiter;* neque enim *incultum* et *hirtum* diversas res significat, ut sint disjungenda." *Bentl.*

23. *Linguam causis acuis,* i. e. prepare yourself for speaking in the courts. Doëring compares Cic. Orat. III. 30: lingua *ad dicendum* acuenda, *et procudendâ*; also Pind. Pyth. I. 86: χαλκεύειν γλῶσσαν πρός τινι.

Ib. *Civica jura Respondere.* According to the usual phrase *jus respondere* for de jure *respondere.*

24. *Amabile.* Either the pleasing, the delightful; or amatorium, ἐρωτικὸν, Sch. Cruq. *Undoubtedly the latter.

25. *Feres.* Bear away, receive, obtain.

Ib. *Hederæ victricis.* As Carm. I. 1. 29: *Me doctarum* hederæ *præmia frontium.* This species of ivy was the *hedera nigra,* or Διονύσια, as being sacred to Bacchus.

26. The meaning is: but if you could banish from your mind those cares which you cherish, you would be raised to that height to which wisdom of divine origin would lead you; i. e. you would become celebrated for the honour of virtue and wisdom. Horace appears in gentle terms to charge Florus with the love of wealth, which is neither acquired nor possessed without cares; these cares, then, which the avaricious foster and cherish, he elegantly terms *curarum fomenta,* and *frigida* justly because they render cold and chill that breast which ought to be inflamed with the love of virtue, or warmed by the fire of poetry.—D.

The poet alludes to ambition and a love of riches: these increase our cares, and at the same time render the breast cold and dead to the lessons of virtue and the inspirations of poetry.—A.

*Fomenta curarum* are *curæ, quæ foventur,* as Doëring interprets; or *pabulum curarum,* the fuel by which *curæ* exist, i. e. *ea quibus curæ foventur;* or they are the remedies, the applications used to assuage *curas,* as Cic. Tusc. Quæst. II. 24: *Hæc sunt solatia, hæc* fomenta *summorum dolorum;*—i. e. *frigida fomenta* mean applications which ought to be warm but are cold—inefficacious remedies. According to the last sense, the meaning might be this: to whatever literary occupation Florus devotes himself, success will attend him; but if he could free himself from that love of honour—that ambition, which is but a weak lenitive of pain, he would pursue that course which *cœlestis sapientia* points out. Those pursuits, whereby honour and fame are acquired, *sic juvant illum, qui curis angitur, ut frigida fomenta illum, qui morbo laborat;* if these then could be abandoned, and Florus were to apply his mind to philosophy, he would be as conspicuous for virtue and wisdom as he was distinguished for oratory and poetry. *One fault the poet freely censures in his friend. Like the most of his equals he was intent on the acquisition of gain. The *curarum fomenta* here, are evidently those pursuits which inflict care on Florus, i. e. the desire of money, and influence; these by degrees chill and freeze (*refrigerant*), all honourable and noble as-

Quo te cœlestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriæ volumus, si nobis vivere cari.
Debes hoc etiam rescribere, si tibi curæ,
Quantæ conveniat, Munatius: an male sarta
Gratia nequicquam coit, et rescinditur? At vos
Seu calidus sanguis, seu rerum inscitia vexat
Indomita cervice feros, ubicunque locorum
Vivitis indigni fraternum rumpere fœdus,
Pascitur in vestrum reditum votiva juvenca.

pirations, they blunt the edge of genius, and destroy all taste for poetry. *Trs.* "these freezing pursuits you follow." Since Celsus admits four species of *fomenta*, e. g. *frigida. calida, sicca,* and *humida*, there can be no ἐξύμωσιν in *frigida fomenta*.

28. *Hoc studium*, scil. *cœlestis sapientæ*,—the pursuit of virtue and wisdom. *" *Opus ad* actionem, *studium* ad θεώρειαν refertur." Orell.

29. *Nobis.* Either *inter nos* or *nobismet*.

30. *Si tibi curæ*, &c. Munatius and Florus had a disagreement, but were reconciled. Horace asks *Si* (i. e. *an*) *Munatius tibi* sit tantæ *curæ, quantæ* tibi esse *conveniat;* i. e. if you entertain as great a regard for Munatius as you ought; if you are on such terms of friendship with Munatius as you should be.

31. *Munatius.* The son of L. Munatius Plancus, the uncle of M. Titius, and consul A.U.C. 712.

Ib. *Malè sarta.* The forced reconciliation which was brought about between Munatius and Florus is compared with a wound, or a rent in a garment, which has been badly sewed. It soon snaps, and the breach becomes as wide as before. Compare Juven. Sat. III. 240: Scinduntur *tunicæ* sartæ *modò*. *Bentley considers that *at* breaks the connexion, and reads *ac*.

33. *Calidus sanguis.* The warmth of youthful feelings.

Ib. *Rerum inscitia.* Ignorance of the world—want of experience. *ἄπειρίαν τῶν ἀνθρωπίνων πραγμάτων. Compare Juven. Sat. XIII. 18: *An nihil in melius tot* rerum *proficis usu?* But *inscitia rerum* here rather denotes a "misunderstanding;" "cum quæ alteruter recte atque ordine fecerat aut dixerat, alter falso interpretatur atque in suam vel contumeliam vel injuriam factum opinatur." Orell.

34. *Imdomitâ cervice feros.* Comparing them with oxen, who have not yet been tamed, and will not draw together.

Ib. *Ubicunque locorum.* The construction of the genitive with an adverb of place is very common. Similarly, *ubivis gentium.* Ter. Hecyr. III. 1. 4. and the Greek, ποῖ γῆς.

35. *Indigni rumpere*, i. e. *indigni* qui rumpatis.

Ib. *Fraternum fœdus.* The bonds of friendship are compared with the affection that exists between brothers. Dacier thinks that Munatius and Florus were really brothers, but there is no proof that they were.

36. *Pascitur.* Compare Carm. III. 23. 9: *Nam quæ nivali* pascitur *Algido*

# EPISTOLA IV.

## AD ALBIUM TIBULLUM.

ALBI, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere, quod Cassi Parmensis opuscula vincat?
An tacitum silvas inter reptare salubres,

Horace says that he has made a vow to offer up a heifer *in vestrum reditum*. This heifer now *pascitur*.

36. *In vestrum reditum*. When they return to Italy, Horace will offer, in gratitude to the gods, a heifer. Thus the return of Numida from Spain (Carm. I. 36. 2.) is celebrated *vituli sanguine debito;* or, refer *reditum* to *reditum in gratiam*, i. e. that a vow has been made to the gods to offer to them a heifer, if Munatius and Florus are reconciled. Cic. Attic. II. 6: Reditus *in gratiam cum inimicis*.

EPISTOLA IV.—Horace writes to Albius Tibullus, the elegiac poet *(who was born A.U.C. 700, and died A. 735), asking what is his occupation at his villa; whether he is engaged in writing, or rambling about the country indulging in philosophic reflections. This letter appears to have been written at the time that Tibullus was lamenting the loss of his Delia. Compare Carm. I. 33.

I. *Albi*. Albius Tibullus was a Roman knight of large property, of which, however, he lost the greater part. He was much devoted to the pleasures of rustic retirement, nor did he take any part in public affairs, except when he attended Valerius Messala to the war in Acquitain. He died at Corcyra, on his way to Asia with Messala, A.U.C. 735 or 736.

Ib. *Sermonum*. Satires.

Ib. **Candide*. Many censured and abused the writings of Horace, Tibullus appears to have given a favourable and honest opinion of them.

2. *Pedanâ*. Pedum is a town of Latium, between Prænestе, Tibur, Tusculum and Rome.

3. *Scribere*. Dicam te *scribere?*

Ib. *Cassi Parmensis*. Compare note, Sat. I. 10. 61, and Append. there. *He had been a *Tribunus Militum* in the army of Brutus and Cassius. On their defeat he retired to Athens. Q. Varus, being sent to put him to death, found him engaged in study, and, having executed his cruel orders, carried off his papers; whence many believed that the tragedy of Atreus, which Varus published as his own, was written by Cassius.

Ib. *Opuscula*. Ironically, for his works were most voluminous. *The term alludes only to his lesser writings, such as elegies, epigrams, &c. Thus Pliny Epist. VIII. 21: *Liber fuit et opusculis varius et metris*. The other interpretation arose from the confounding of *Cassius Parmensis* with *Cassius Etruscus*.

4. *Tacitum*. Not writing—reflecting.

Ib. *Reptare*. To ramble about without any fixed direction. Dacier thinks that we should understand this figuratively for the study of philosophy, and the authors of the Academic sect. Comp. Epist. II. 2. 45: *Atque inter*

Curantem, quicquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore. Di tibi formam,
Di tibi divitias dederant artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit, quæ sentiat, et cui
Gratia, fama, valetudo contingat abunde,
Et mundus victus, non deficiente crumena?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum:
Grata superveniet, quæ non sperabitur, hora.

silvas *Academi quærere verum.* **Reptare,* "to saunter" at ease, with tranquillity, and no fixed object in view.

5. *Quicquid dignum,* &c. Either *quicquid dignum est sapienteque bono,* ut curet, i. e. his reflections were of the character which became the wise and virtuous; or, rather, his reflections were as to what became the wise and virtuous—he was thinking how such a person should act.

6. *Eras.* You were born, i. e. nature endowed you with abilities.

7. *Divitias.* Although the patrimony of Tibullus was plundered by the rapacity of the Triumvirs, A.U.C. 71, yet he retained sufficient to enable him to live in affluence and ease.—*Dederant.* The poets often used this tense with the penult short. Thus Virg. Æn. II. 774: *Obstipui steteruntque coma vox faucibus hæsit.*

Ib. *Artemque fruendi.* The knowledge of the true way of enjoying them.

8. *Quid majus.* Than *formam, divitias, artemque fruendi;* or, than what he has if he *sapere et fari possit,* &c., to *crumenâ.*

Ib. *Voveat.* Wish—desire—pray for. Compare Pers. Sat. II. 39: *Ast ego* nutrici *non mando* vota.

Ib. *Alumno,* scil. tali, qualis tu es, *qui,* &c.

9. *Fari—quæ sentiat.* Fluency of words, facility in expressing his thoughts, eloquence. *"Sensus est, alumno qui possit sapere, et quæ sentiat fari, et cui gratia, fama, valetudo, abunde contingat, quid majus voveat nutricula, &c." *Bent.* *Quam ut* could not be joined with *et cui.*

10. *Gratia.* Not merely the favour of the noble, but the means by which that favour is procured—that manner which conciliates the esteem and regard of others.

11. *Mundus victus.* Compare Sat. II. 2. 63—65. *"*Mundus* est καθάριος, *purus* potius καθαρός." ORELL. Bentley reads *et domus et victus.*

12. The best remedy for the anxiety of hope, or the alarm of fear, is to think that each day is the last that we have to live—the enjoyment of another is received with gratitude, and has the additional pleasure of being unexpected.

Ib. *Curam.* The anxiety about the fulfilment of that hope. *The whole period is just a γνώμη, illustrative of human life.—*Spes,* is the hope of future advantage. *Cura,* anxiety for the present. *Timor,* apprehension of future evil. *Ira,* anger at present circumstances.

Ib. *Iras.* The alarm and agitation lest our fears should be realized.

14. *Superveniet.* As not being expected.

Me pinguem et nitidum bene curata cute vises,
Cum ridere voles, Epicuri de grege porcum.

## EPISTOLA V.

### AD TORQUATUM.

Si potes Archiacis conviva recumbere lectis,
Nec modica cœnare times olus omne patella,

15. When you wish to enjoy a laugh, come and see me in good condition, and enjoying myself according to the precepts of Epicurus.

Ib. *Nitidum.* Sleek; *bene curatâ cute,* in good condition. Compare Epist. I. 2. 29.

Ib. *Pinguem.* Comp. Suet. Vit. Hor.: *Habitu corporis brevis fuit atque* obesus.

16. *Epicuri de grege porcum.* Horace pleasantly applies to himself the vulgar term of reproach applied to the Epicureans, as voluptuous sensualists.

Ib. *De grege. Grex* is frequently applied to a school, a sect of philosophers. Thus Cic. in Orat. I. 10: *urgerent præterea* philosophorum greges. *And also Cic. Pison. 16: *Epicure noster ex hara producte, non ex schola.*

Epistola V.—This letter is addressed to Manlius Torquatus, inviting him to supper for the next day, the festival of Julius Cæsar's nativity. *Concerning Torquatus, see Od. IV. 7.

1. *Si potes,* i. e. if you can persuade yourself, prevail on yourself, endure.

Ib. *Archiacis.* Archias, a mechanic of that time, made short couches of a plain and common kind, such as suited persons possessed of but moderate means. *The other reading *Archāicis,* "ancient," would violate the metre.

2. *Nec—times,* i. e. And do not refuse, have no objection, are sufficiently courageous to venture on such a fare as *olus omne.*

Ib. *Modicâ.* Of a moderate size, not large. Compare Sat. II. 6. 70: *seu* modicis (poculis) *uvescit lætiùs.*

Ib. *Olus omne.* Qualecunque.—Sch. Cruq. *Omne;* ita ut nihil relinquas et eo solo cibo satiere.—Bo. Cujusvis generis.—D. *The last interpretation is correct, "vegetables of every kind." Horace by no means excluded other kinds of viands.

The commentators make Horace invite his guest to more than a frugal entertainment, when he promises him nothing but herbs, and that there shall even be so small a quantity of them that he shall eat them all. Let us learn better to understand our author, and with Mr. Sanadon, construe *olus omne* all kinds of herbs—*ex omni genere olerum.* This was not a contemptible entertainment, for Cicero tells us that they dressed the herbs in such a manner that nothing could be more delicious.—F.

If the line is to be understood literally, it means that there was to be nothing at supper but herbs (*modicâ—patellâ*), of which there was a tolerable supply, or which were plainly served. Compare Sat. II. 1. 74: *donec deco-*

Supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa palustres
Inter Minturnas Sinuessanumque Petrinum.
Sin melius quid habes, arcesse, vel imperium fer.
Jamdudum splendet focus, et tibi munda supellex.
Mitte leves spes, et certamina divitiarum,

*queretur* olus, and Sat. II. 7. 30: *laudas securum* olus. Or, interpret it as a mode of expression for "homely fare plainly served."

3. *Supremo—sole.* At sun-set.

Ib. *Torquate.* Perhaps the same to whom Carm. IV. 7 is addressed, the grandson of that Torquatus in whose consulate Horace was born.

4. *Iterùm Tauro*, i. e. *iterùm* consule. T. Statilius Taurus was a second time consul, A.U.C. 727, or 8; whence, according to Bentley's date for this epistle, it appears that the wine was six or seven years of age. We have already remarked, Sat. I. 10. 24, the custom of marking on the cask the age of the wine.

The T. Statilius Taurus mentioned here, was a *homo novus*, but distinguished by his intimacy with Augustus, the overthrow of Lepidus in Sicily, and his achievements in Africa.

Ib. *Diffusa.* Made. Wine is said to be *diffusum*, when drawn off from the vat into vessels. Doëring remarks a distinction between *diffundi* and *defundi*. "Vinum, quod e majori vasa in plura minora transfunditur, *diffundi*: quod verò ex dolio in amphoras transmittitur, *defundi* dicitur." The distinction usually made is that *diffundere* is applied to drawing it off into casks or vessels for keeping it in large quanties; *defundere*, to pour it out into a cup or other vessel for drinking. *See Sat. II. 2. 58.

5. *Minturnas.* The town in Latium on the Liris. Adjoining it were the marshes in which Marius attempted to conceal himself. Juven. Sat. X. 276.

Ib. *Sinuessanum.* Comp. note, Sat. I. 5. 40. *Petrinum* was a village situated in the district belonging to Sinuessa. **Petrinus* the mountain is here intended; it was near the territory of Sinuessa.

6. *Sin melius quid habes.* My wine is neither very old, nor very good; if you have any that is better, *arcesse, vel imperium fer.* Doëring refers *quid* not only to the wine but also to *olus omne.*

Ib. *Arcesse.* Invite me to sup with you.—B. Jube tecum afferi ad me.—L. Z. D.; i. e. give directions that it be brought with you to me—bring it with you. *This latter is correct, it was usual for guests to bring with them wine, &c., if they had any of a very superior kind.

Ib. *Imperium fer.* Be content to take what I order to be served.—D. Submit to my authority as *dominus cœnæ*, i. e. be my guest; or, accept my invitation. *The former is best.

7. *Jamdudùm splendet focus.* Compare Juven. Sat. XIV. 59.

Ib. *Splendet.* It is so clean;—not from the blaze of the fire, for it was the month of July.

Ib. *Focus.* Used for *domus.*

Ib. *Tibi.* For you, i. e. in honour of you. Compare note, Sat. I. 4. 34.

8. *Leves spes.* Vain, uncertain, deceptive hopes. Horace refers to something with which we are unacquainted. Torquatus, perhaps, cherished the

Et Moschi causam. Cras nato Cæsare festus
Dat veniam somnumque dies; impune licebit
Æstivam sermone benigno tendere noctem.
Quo mihi, fortuna sim non conceditur uti?
Parcus ob heredis curam nimiumque severus
Assidet insano. Potare et spargere flores

hope of obtaining some office in the state.—D. *Comp. Pind. Frag. 131: ἐλπίδες ἐγρηγορότων ἐγρύπνια.

8. *Certamina.* With those who are richer than yourself—the efforts which you make *hunc atque hunc superare.* Sat. I. 1. 112.

9. *Moschi.* A celebrated rhetorician of Pergamus, who was defended, when accused of poisoning, by Torquatus and Asinius Pollio.—Sch.

Ib. *Nato Cæsare.* Macrobius (Sat. I. 12) informs us that the birth-day of Julius Cæsar was the fourth day before the ides of July, i. e. the twelfth. Two years after his death, the triumvirs ordered that his birth-day should be celebrated by the people crowned with laurel, and that whoever neglected it should be devoted to the vengeance of Jupiter, and the deceased god himself. But as the Apollinarian games were annually celebrated on that day, and as it was forbidden to mix the festival of any other god with that of Apollo, Cæsar's birth-day was ordered to be solemnized on the eleventh.—F. Others refer it to the birth-day of Augustus, or Caius Cæsar, the son of Agrippa and Julia, the emperor's daughter, but their birth-days were in September, which is not in accordance with *Æstivam—tendere noctem.* *Yet under the warm climate of Italy, most assuredly an evening in September might well be called a *nox æstiva.* Comp. Calprun. I. 1. Horace, with a courtier's art, informs Augustus that he will celebrate with joy and hilarity the evening preceding the anniversary of his birth.

10. *Veniam.* Indulgence—in neglecting business. *Not only on account of the birth of Augustus, but also as being marked in the calendar N. P., i. e. *nefastus prior.* Accordingly, in the forenoon of that day, no legal business could be transacted.

Ib. *Somnumque.* To a later hour than usual.

Ib. *Impunè.* As it is a festival day, there is no one who will censure us for passing the night in conviviality, and as we may sleep longer than usual in the morning, *impunè licebit* to enjoy the night. There seems to be no sufficient reason for supposing that the invitation was for *cras* not *hodie.*

11. *Tendere.* Prolong, lengthen out.

12. *Fortunam,* scil. optem, comparem.

Ib. * *Quo* is the old dative for *quoi,* i. e. *quorsum.*

13. *Ob hæredis curam.* That he may leave a larger sum to his heir.

Ib. *Severus.* Parsimonious, economical.

14. *Assidet insano.* Παρακοπῷ προστρίβεται, borders on the madman; lit. "sits by the side," i. e. as the English phrase is, "is next door to." The opposite is *dissidere.* * Comp. Antiph. ap Stob. 266: λύπη μανίας ὁμότοιχος ἶναι μοι δοκεῖ.

Ib. *Spargere flores.* The *mensæ secundæ* were often adorned with flowers. Compare Carm. I. 36. 15: *Neu desint epulis* rosæ; III. 19. 22: sparge *rosas.*

Incipiam, patiarque vel inconsultus haberi.
Quid non ebrietas designat? operta recludit,
Spes jubet esse ratas, in prælia trudit inertem,
Sollicitis animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum?
Contracta quem non in paupertate solutum?
Hæc ego procurare et idoneus imperor, et non

15. *Vel inconsultus.* Even foolish, deranged, out of my senses. *Inconsultus* by a Græcism for *inconsultum.* Carm. IV. 12. 28: *Dulce est* desipere *in loco.*

16. *Designat.* Attempt, undertake, effect. Donatus (on Ter. Adelph. I. 2. 7) remarks: "*designare* est rem novam facere."

Ib. **Operta recludit,* "it reveals the hidden disposition." *Operta* here denotes the feelings or social powers of the guest.

17. *Spes jubet esse ratas.* Under its influence no one fears disappointment in his hopes. *Comp. Arist. Eth. III. 8. 4: εὐέλπιδες γὰρ γίγονται οἱ μεθυσκόμενοι.

18. *Addocet artes.* Many of the commentators strangely err, in making this expression mean that wine has power to teach the arts! Thus Watson, for example, renders it, "and teaches in a moment the whole circle of arts." While Baxter observes, "ingenium acuit ad percipiendas disciplinas." A notable discovery forsooth! The poet intends merely to convey the idea that wine warms and animates the breast for the accomplishment of its plans. Hence the clause may be rendered, "teaches new means for the accomplishment of what we desire." The force of the preposition in *addocet* must be carefully marked.—A.

Nothwithstanding Professor Anthon's indignation at the strange power which commentators ascribe to wine, I prefer their interpretation of this passage to his. The person who is under the influence of intoxication thinks that he knows and can do everything. He attempts, and sometimes accomplishes, what if he were sober he would not venture to try. Hence *ebrietas addocet artes.*

The next line *Fecundi calices,* &c., confirms this view of the passage, for it shows that wine *addocet artem oratoris.* Perhaps, without over-refinement, I may add that *contractâ quem,* &c. refers to the philosophic indifference to poverty that wine enables him to feel.

19. *Fecundi.* Either full; or inspiring—rendering the mind *fecundum.* *For an animated description of the effects of wine, see Aristoph. Knights, 41, &c.

20. *Contractâ.* Pinching—*angustâ.*

Ib. *Solutum,* scil. *curis.* Intoxication prevents his feeling his distress—in the restraint of poverty he is free.

21. *Hæc,* scil. *ne turpe toral,* &c.

Ib. *Idoneus.* Ἐπιτήδειος, ut hæc procurem. Horace was a fit and proper person for these duties, as he was naturally disposed to mirth and neatness.—B. i. e. his natural taste made him a fit, suitable person for taking care of such things.

He was *idoneus* as being the host; or *idoneus* for these things, but not for

Invitus; ne turpe toral, ne sordida mappa
Corruget nares; ne non et cantharus et lanx
Ostendat tibi te; ne fidos inter amicos
Sit, qui dicta foras eliminet; ut coëat par
Jungaturque pari. Butram tibi Septiciumque,
Et nisi coena prior potiorque puella Sabinum
Detinet, assumam. Locus est et pluribus umbris;
Sed nimis arcta premunt olidæ convivia capræ.
Tu, quotus esse velis, rescribe; et rebus omissis
Atria servantem postico falle clientem.

displaying splendid appointments, or entertaining a large company, i. e. you may reasonably expect, and I will be happy to take care, that these things be attended to, scil. *ne turpe toral*, &c. Compare Sat. II. 4. 85. *Horace used *imperer*, for *imperatur mihi*.

Ib. *Imperor*. Horace feels that, as a host, he is commanded to attend to certain points connected with the comfort of his guests.

22. *Toral*. Compare note, Sat. II. 4. 84.

Ib. *Mappa*. Compare note, Sat. II. 4. 81.

23. *Corruget nares*. With disgust. According to Quintilian, Horace was the first who used the verb *corrugo*.

Ib. *Cantharus*. A bowl sacred to Bacchus (as *scyphus* to Hercules), from which the wine was taken to fill the drinking cup.

24. *Ostendat tibi te* So bright that you could see yourself in them. Comp. Ter. Adelph. III. 4. 65: *tanquam in speculum, in patinas Demea inspicere jubeo*.

25. *Eliminet*. Publish—tell—extra limen ferat. Plutarch mentions a custom of the Spartans, observed in their public feasts. A person, pointing to the doors, said to those that were entering into the room, Διὰ τούτων ἔξω λόγος οὐκ ἐκπορευέτω. Similarly the saying, Μιᾷ μνήμονα συμπόταν.

Ib. *Par*. Equal in rank and age, congenial in feeling and sentiment. In accordance with the Greek adage, "Ηλιξ ἥλικα τέρπει. Arist. Rhetor. I. 10.

Ib. *Butram—Septiciumque*. The names of two persons, who were to be guests.

27. *Cœna prior*. A previous engagement with some other person.

Ib. *Potiorque*. To supping with me.

28. *Assumam*. As we say, I will ask to meet you.

Ib. *Umbris*. Comp. note, Sat. II. 8. 22.

29. Although there is sufficient room for *pluribus umbris*, if we have the apartment too crowded, the smell will be disagreeable.

Ib. *Capræ*. From *caper* or *capra*, the smell like that of a goat, which issues from under the arm-pits. Compare Epod. 12. 5. Doëring thinks that Horace referred to some particular person, *quem, hoc malo laborantem, umbram adduci nolebat*.

30. *Quotus esse velis*. Either what number of persons you would like to meet; or what number you will bring with you. *Quotus* literally is, "of what number" (thus *quota hora est?*); hence here, of what number you

# EPISTOLA VI.

## AD NUMICIUM.

Nil admirari prope res est una, Numici,
Solaque, quæ possit facere et servare beatum.
Hunc solem, et stellas, et decedentia certis
Tempora momentis, sunt qui formidine nulla

would wish to be one; or of what number you with the *umbræ* would wish to be, how many I am to expect with you.

Varro (Gell. XIII. 11.) says that the number of guests ought to be limited by the number of the Graces and the Muses.—Z.; scil. from three to nine.

30. *Rebus omissis.* The suits in which he was engaged as counsel.

31. *Atria servantem*, i. e. waiting for you in the hall; lit. guarding, keeping watch.

Ib. *Postico*, scil. ostio, ψευδοθύρῳ. Thus Val. Maxim. V. 7. 3: *cùm domo* postico *clam esset egressus.*

Epistola VI.—Happiness is the great object of human pursuit. Horace considers that this is to be obtained and preserved only by exemption from the influence of passion, by keeping the mind in that composed frame, which is unaffected by prosperity or adversity.

But, however, there are other courses proposed; of these let Numicius select that which he prefers, but pursue it steadily.

1. *Nil admirari. Admirari* in hâc disciplinâ est magnum putare, h. e. valde vel expetendum vel adversandum. G.

*Nil admirari:* nullâ omninore sive lætâ sive tristi graviter affici, sed æquam in rebus arduis pariter atque in bonis mentem servare.—D.

To think highly of nothiug, to be struck with or excited by nothing, to regard everything coolly and dispassionately, to overrate nothing either good or evil, but to look with indifference on what usually excites desire or fear, and preserves equanimity amidst prosperity and adversity.

This exemption from the passions and affections is called by the Greeks ἀθαυμαστία. Torrent. remarks, that when Pythagoras was asked what advantage was to be derived from a long course of study, he answered μηδὲν θαυμάζειν. * "*Unus* alios non excludit, sed unum tantum posuit præcipuum; *solus* contra omnes alios excludit." *Koënig.*

Ib. *Numici.* There is nothing known about this person. From this Epistle it might appear that he was occupied with the pursuit of riches, and offices in the state.

3. *Hunc.* As if pointing to it. Comp. Sat. II. 2. 31.

*Hunc solem* ad emphasin posuit quasi diceret *adeò verendum.*—B.

Ib. *Stellas.* The planets were termed *stellæ vagæ*—the stars, *stellæ inerrantes.*

4. *Tempora.* The seasons of the year.

Ib. *Sunt qui.* He means the Atheists of that time. B. There appears to be no such allusion. It merely means (as Gesner thinks) that the *sapiens*

Imbuti spectent. Quid censes munera terræ? 5
Quid maris extremos Arabas ditantis et Indos?
Ludicra quid, plausus, et amici dona Quiritis?
Quo spectanda modo, quo censu credis et ore?
Qui timet his adversa, fere miratur eodem

feels no superstitious dread of eclipses, conjunctions of the planets, and other such things which excite fear in the minds of the ignorant. Comp. Lucret. I. 63.—150, and Virg Georg. II. 490:

> Felix qui potuit rerum cognoscere causas;
> Atque metus omnes et inexorabile fatum,
> Subjecit pedibus.

5. If then there are persons, who regard without excitement the sun, stars, &c., ought you not to look in the same way on *munera terræ*, &c?

Ib. *Quid censes*, &c., i. e. *quid censes* de muneribus *terræ*, i. e. quomodo spectanda.

Ib. *Munera terræ*. The precious metals and stones extracted from it.

6. *Quid maris*, i. e. *quid* censes munera *maris*, scil. the pearls, &c. of the East.

Ib. *Extremos*. Remote, being in a distant part of the world.

7. *Ludicra*. The games, the shows, and amusements, frequently presented to the people by those holding distinguished stations, or after some remarkable action.

Ib. *Plausus*. In the theatres. It was customary for the people to express by applause their approbation of the objects of their regard. Comp. Carm. I. 20. 3: *datus in theatro Cum tibi plausus, Care Mæcenas eques*, and Cic. Phil. I. 15.

Ib. *Amici dona Quiritis*. The people (Quirites) confer their honours on those candidates to whom they are *amici*; or, *amici* in the same sense as Juven. Sat. X. 45, says:

> ——— et niveos ad fræna Quirites,
> Defossa in loculis quos sportula fecit amicos.

*Quiritis*, scil. Romani populi. **Quiritis*, put for the ancient formula, *populi Romani Quiritium*. Augustus restored some shadow of influence to the people. Suet. Oct. § 40: "Augustus comitiorum prisitum jus reduxit." Compare Juv. X. 78: *Populus....qui dabat olim Imperium, fasces legiones omnia*. Tiberius removed even the semblance of power from the Roman people.

8. With what feelings do you think that those things should be regarded, viz. *munera terræ, maris., ludicra*, &c.? Do you think that these things should be prized, and eagerly desired?

Ib. *Quo sensu*. With what feelings. Thus Virg. Æn. IV. 408: *Quis tibi tunc, Dido, cernenti talia* sensus?

Ib. *Ore*, i. e. quibus oculis—intently fixed, attracted to those objects, or unmoved, and indifferent to them.

9. *His adversa*, i. e. poverty, unpopularity, defeat in suing for offices, &c.; for we may suppose *munera terræ et maris*, used for wealth, and l. 7. for popularity and success in the pursuits of ambition. Thus Lambin. "paupertatem

Quo cupiens pacto; pavor est utrobique molestus,
Improvisa simul species exterret utrumque.

ignominiam, sibilos, &c." But Sch. Cruq. refers *his* to *dona*; i. e. *his* donis *adversa*—contraria.

9. *Ferè miratur.* Horace, after speaking of those who set a high value on riches, public shows, popular applause, and elevation to office, turns his discourse upon men of a less declared ambition, who do not so much desire these things, as fear their contraries, poverty, solitude, disgrace. He states that both proceed on the same wrong principle, and that both rate things too highly—the former directly, the latter indirectly; for he who dreads poverty, solitude, and disgrace, thinks as highly, in fact, of their opposites, although he does not positively seek after them, as he who makes them the objects of his pursuit. A.; i. e. to dread the opposite of a thing is almost the same as to desire the thing itself. Thus Lambin. *Sive perturbatio sit in cupiditate bonorum, sive in fugâ malorum, semper cupiet bona.* And Ascens. *Hoc est; fere æqualis est passio hæc cupere, et opposita vereri, nam contraria sunt circa idem.* But another interpretation may be given to these words; that the person who fears the opposite of these things, is excited by these opposites almost in the same way as the person who desires them. *Qui timet his adversa,* his adversa, *qui timet, ferè miratur eodem pacto, quo cupiens* miratur quæ cupit. One regarding certain things as objects to be sought, *hæc miratur;* the other, regarding certain things as objects to be avoided, *illa miratur.* Thus, Minellius in the introduction to the Epistle says; *Homines non ea tantùm, quæ cupiant, sed etiam,* and Edd. Venet. 1536. Paris. 1539. Venet. 1549. Basil. 1580, &c. But it appears better to consider *miratur* and *cupiens* put absolutely, as Gesner seems to have done. His note on the passage is: mirari *est magnum putare. Hoc acit qui timet non minùs quam qui cupit.* But whichever interpretation be received, the meaning of Horace is, that the influence of desire or fear is equally hostile to the happiness, as subversive of that composedness of mind in which it (happiness) consists.

10. *Pavor est utrobique molestus.* The person who desires is anxious lest his desires may not be gratified; the person who fears, that his fears may be realised. The former fears that he may not enjoy what he wishes, the latter that he may suffer what he dreads: thus anxiety distresses them both. But it appears to me that *pavor* is not to be referred to *the anticipations* of desire and fear, but to the effect produced on the mind, influenced by desire or fear, *when anything unexpected has occurred.* Thus Liv. V. 39 says of the Gauls, after defeating the Romans; *pavore defixi—steterunt.*

Ib. *Pavor.* Τὸ θάμβος; that excitation of feeling which exists between hope and fear. Thus Virg. Æn. V. 137: *exsultantiaque haurit Corda* pavor *pulsans, laudumque arrecta cupido.* Also that overpowering agitation, produced by sudden prosperity or adversity, which confounds the mind with both hope and fear.

Ib. *Utrobique.* Both in desire and fear.

11. *Improvisa simul species,* &c. The idea intended to be conveyed is, that the moment anything unexpectedly *adverse* happens, both are equally alarmed; the one, lest he may lose what he is seeking for; the other, lest he may fall into what he is anxious to avoid. Neither of them gazes with calmness on

Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quicquid vidit melius pejusve sua spe,
Defixis oculis, animoque et corpore torpet?

misfortune. A. *Improvisa—species* is not to be referred only to things that are *adverse*. Thus Schol. Cruq. correctly remarks: "*species;* prosperitatis et adversitatis;" and Horace himself afterwards explains, when he says, *quidquid—melius pejusve suâ spe*.

Ib. *Improvisa*. Unexpected—unforeseen—sudden.

Ib. *Simul*. As Doëring places a comma after *molestus*, he understands *simul* in the sense *simul ac*, as soon as. With the punctuation *molestus;* its meaning is, "equally," "similarly," "in the same manner."

Ib. *Exterret*. Before either person knows what effect the *improvisa species* will have on him, it alarms both; for the man who desires is alarmed lest it should cause the disappointment of his hopes; the man, who is influenced by fear, is alarmed lest it should accomplish his fears. But perhaps, *exterret* is here used in the same sense as ἐκπλήττει, i. e. confounds—overpowers, and is as applicable to unexpected good as to unexpected evil. And thus Minellius in his explanation: *tam cupidum quàm timidum vel gaudio vel dolore nimio exterret*. Horace, indeed, if I understand the passage correctly, explains it by *animo et corpore torpet*.

12. *Gaudeat an doleat*. With reference to the present, as *cupiat metuatne* to the future.

Ib. *Quid ad rem?* Ad beatitudinem. Sch. Cruq. Ad felicitatem, quam nunc rem investigamus. Delph. Let us consider the object of Horace, and we shall more clearly perceive the meaning of this question. He has said that there is one, and but one thing which can make and keep a man happy—*nil admirari*. As might be expected after this assertion, he endeavours to prove that the person *qui miratur* is unhappy. Now *mirari* may be applied to two things, either prosperity or adversity—good or evil. In the one case it causes desire—in the other, fear—*pavor est utrobique molestus*. Horace then asks what matters it (*quid ad rem est*), what difference does it make, *Gaudeat an doleat; cupiat metuatne*, i. e. *expetendane vel aversanda miretur*, if the effect is similar in both cases, if both, on anything being different from their expectations, *animo et corpore torpent?* Both are equally wretched.

13. *Quicquid vidit*, &c. The person who desires or fears, if he has seen anything surpassing his expectations, *animo et corpore torpet?* The excitation, caused by unexpected prosperity or adversity, is so powerful that he loses all command over himself.

Ib. *Suâ spe*. Than his expectation. *Spes* as *spero* is used indifferently, as the expectation of good or evil.

14. *Defixis oculis*. Motionless—riveted with attention. *Defigere* is applied also to the mind; Liv. I. 29: *silentium triste ac tacita mœstitia ita* defixit *omnium animos*. V. 39: *Gallos quoque, velut obstupefactos, miraculum victoriæ tam repentinæ tenuit; et ipsi* pavore defixi *primum steterunt, velut ignari, quid accidisset*.

Ib. *Animoque et corpore torpet?* The hopes of the one were so sanguine, the fears of the other so anxious, that the *improvisa species* acts with magic influence on them, and deprives them of the use of either mind or body. Thus Liv. IV. 40, says of persons under the excitement of unexpected pleasure after fear: *simul* corpore atque animo *vix præ gaudio compotes*.

Insani sapiens nomen ferat, æquus iniqui,
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus, æraque et artes
Suspice, cum gemmis Tyrios mirare colores:
Gaude, quod spectant oculi te mille loquentem:
Gnavus mane forum, et vespertinus pete tectum;
Ne plus frumenti dotalibus emetat agris
Mutus, et (indignum, quod sit pejoribus ortus,)

15. Were the principle *mirari* applied to excess even when virtue is the object, it would be culpable.

Ib. *Insani sapiens.* The *sapiens* estimates and highly values virtue, but if he overrate even it, if through the ardour of his love for it he become enthusiastic, and destroy that equilibrium of the feelings, which is necessary to happiness, let him bear the name *insani.*

16. *Ultrà quàm satis est.* Beyond proper bounds—immoderately—with overstrained affection. There are certain limits beyond which man cannot pass; he that endeavours to pass these deserves the name *insani.*

17. If the immoderate love even of virtue be deserving of censure, how much more so is the immoderate desire of wealth and popularity!

Ib. *I nunc.* An ironical command, with which a person is desired to do something which appears to be unprofitable or wrong. Thus Epist. II. 2. 76: I nunc *et versus tecum meditare canoros.* Juven. Sat. X. 166: I, *demens et sævas curre per Alpes, Ut pueris placeas et declamatio fias.* XII. 57: I nunc *et ventis animam committe.* Virg. Æn. VII. 425: I nunc *ingratis offer te, irrise, perielis.*

Ib. *Nunc.* When even virtue may be pursued to excess.

Ib. *Argentum,* scil. vases made of silver. *Marmor vetus,* statues carved by the ancient Greek artists, suppose Polycletus, Phidias, or Praxiteles. Comp. note, Sat. II. 3. 21.

Ib. *Artes.* Works of art, of painting, sculpture, &c.

18. *Tyrios—colores.* The purple dye made at Tyre.

Ib. **Gemmis.* Under this word are comprehended precious stones, cut or engraved, pearls, &c. Virgil collocates *gemmas* and *purpurea,* Geor. II. 506: *Ut gemma bibat Sarrano dormiat ostro.*

19. *Loquentem.* In the presence of the people.

20. Go to the forum early and return home late, that you may acquire wealth and popularity.

Ib. *Forum.* Either to engage in money transactions, to lend out money at interest, &c.; or, to act as advocate in the courts, i. e. to become a distinguished lawyer.

Ib. *Tectum.* Your own house.

21. Lest Mutus should be richer than you.

Ib. *Dotalibus—agris.* Lands received, not by inheritance, but marriage. They were the property of his wife.

Ib. **Emetat,* an ἅπαξ λεγομενον, "metat ex agris."

22. *Mutus.* Some person of low family, who had received a large fortune with his wife.

Ib. *Indignum.* According to the Greek construction of the nominative absolute, such as δέον, ἐξὸν.

Hic tibi sit potius, quam tu mirabilis illi;
Quicquid sub terra est, in apricum proferet ætas,
Defodiet condetque nitentia; cum bene notum
Porticus Agrippæ, et via te conspexerit Appi.
Ire tamen restat, Numa quo devenit et Ancus.
Si latus aut renes morbo tentantur acuto,
Quære fugam morbi. Vis recte vivere? quis non?
Si virtus hoc una potest dare, fortis omissis

23. Lest he should be more an object of admiration to you than you to him.

24—27. Here we have the ἀπόδοσις of the sentence.

Do all these things mentioned, ll. 17—23, yet *quicquid sub terrâ est*, &c.

24. Whatever is concealed, time will bring to light—those that are now obscure, shall afterwards be illustrious, the humble shall be elevated. Lambinus comp. Sophocl. Ajax. 639: χρόνος φύει τ' ἄδηλα καὶ φανέντα κρύπτεται.

25. *Defodiet condetque nitentia.* The illustrious and noble shall be concealed. In the progress of time what was concealed beneath the earth is brought into light, whilst that which shone on its surface is obscured and buried.

Ib. *Cùm.* Although.

Ib. *Bene notum.* A person so conspicuous, that every one knew him.

26. *Porticus Agrippæ.* The portico of the Argonauts, built by Agrippa, A.U.C. 729. *It was ornamented with paintings of the exploits of the Argonauts. Like our public promenades, it was a place of fashionable resort. Comp. Sat. I. 4. 131, Append., and note, Sat. II. 3. 185. The *via sacra*, in fine weather, was the place most frequented by those who were walking—the *porticus Agrippæ*, when the heat or the the rain required shelter—whilst the *via Appia* was the usual drive for those who were desirous of displaying themselves in their chariots. Comp. Epod. 4: sacram *metiente te viam*—Et Appiam *mannis territ.*

Ib. *Via—Appî.* Comp. note, Sat. I. 5. 6.

27. *Ire tamen restat.* To the grave. Comp. Carm. IV. 7. 15: *Nos, ubi decidimus, Quò pius Æneas, quò dives Tullus et Ancus, Pulvis et umbra sumus.*

Ib. *Numa—et Ancus.* Numa Pompilius, and Ancus Martius, the kings.

28. *Si latus.* Of the *morbus lateris*, before Sat. II. 3. 29. 163.

Ib. *Latus aut renes*, πλευρῖτις καὶ νεφρῖτις.

29. *Quære fugam morbi.* Look for some remedy by which the disease may be removed. If you are afflicted with any disorder, you act properly to seek relief—try to discover some cure for your complaint. But why not do the same when the mind is diseased?

Ib. *Vis rectè vivere. Rectè*, according to the limit of nature, and the rule of reason. B. To enjoy a happy life—really to live. All wish *rectè vivere*, but they differ as to the means by which this may be obtained, as they do not assign the same sense to *rectè*.

Ib. *Quis non?* scil. vult rectè vivere?

30. *Hoc dare.* This power *rectè vivendi.*

Ib. *Fortis.* Strenuous, bold. Comp. note, Sat. II. 1. 16.

Ib. *Omissis—deliciis.* Having abandoned the pursuits of pleasure, and the gratifications of a voluptuous life.

Hoc age deliciis. Virtutem verba putes, et
Lucum ligna? cave ne portus occupet alter;
Ne Cibyratica, ne Bithyna negotia perdas;
Mille talenta rotundentur; totidem altera porro, et
Tertia succedant, et quæ pars quadret acervum. 35
Scilicet uxorem cum dote, fidemque, et amicos

31. *Hoc age.* Devote yourself to this—give up your attention to this—scil. the pursuit of virtue. *Hoc age* is frequently used in earnest exhortation. Thus Juven. Sat. VII. 20: Hoc agite, *O Juvenes.*

Ib. *Bentley reads *virtutem verba putes, et Lucum ligna*, for *ut lucum ligna* would indicate that Horace believed religion to be a mere empty form. *Et* would imply a greater difficulty in rejecting religion than even virtue. This reading has been received by Orellius from MSS. *Virtutem verba putes, et,* &c. But do you consider virtue to be unavailing in conferring happiness? Do you think that it is nothing but words, and do you think a sacred grove, however venerated, or of whatsoever sanctity, is nothing but trees? Is it your opinion that philosophy, or superstition, imposes on the credulity of mankind? that virtue, however extolled and admired, is nothing more than words, and that sacred groves, however respected or venerated, are nothing but trees? If you think so, then turn to some other pursuit—seek wealth—*cave ne portus occupet alter,* &c. The object of Horace is to impress on his reader, that he should choose some determined course of life, some object, among the many, at which to aim, nor to let his life flow by, while he fluctuates and is uncertain what path to select. With *virtutem verba putes,* compare the dying expression of Brutus, Dio, 47. 49: Ὦ τλῆμον ἀρετή, λόγος ἄρ' ἦσθ', ἐγὼ δέ σε Ὡς ἔργον ἤσκουν· σὺ δ' ἐδούλευες τύχῃ.

32. *Portus occupet alter.* Lest any other merchant should be before you at the market—should gain the harbour before you. The first in port could sell his cargo at a higher price, and also make more advantageous purchases of goods to bring home. Comp. Pers. Sat. V. 136: *Tolle recens* primus *piper e sitiente camelo.*

33. *Cibyratica.* Cibyra (*Buruz*) was a town of considerable trade in Phrygia. Juvenc. refers to a town of this name in Pisidia, it was famous for its iron manufacture.

Ib. *Bithyna.* Adject. from Bithynia, the country in Asia Minor.

Ib. *Negotia.* As we say *business* of commercial dealings.

Ib. *Perdas.* By being late at the market he lost the opportunity of buying or selling with profit.

34. *Talenta.* On this, comp. note, Sat. II. 3. 226.

Ib. *Rotundentur.* As in English the phrase is used "to make up a round sum." *"Omne enim quod rotundum est, ab omni parte est perfectum." Orell.

Ib. *Altera.* More; i. e. *mille talenta,* a second sum of a thousand talents, as in the next line *tertia mille talenta* Comp. Ter. Heaut. IV. 4. 3: *Minas quidem jam decem habet a me filia—Hasce—consequentur* alteræ.

35. *Quadret.* May render complete—may square. Three thousand talents formed three parts of the heap; the square was completed by adding another thousand.

36. *Scilicet.* I cannot deny that these advantages attend on wealth—it must be confessed.

Et genus et formam regina Pecunia donat:
Ac bene nummatum decorat Suadela, Venusque.
Mancipiis locuples eget æris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scenæ præbere rogatus, 41

36. *Fidem.* Credit. *"In rebus pecuniariis." *Genus,* high family. *Formam,* beauty.

37. *Formam Pecunia donat.* Comp. Lucian. Micyll. 14: Ὀρᾷς ὅσων ἀγαθῶν ὁ χρυσὸς αἴτιος, ἴσγε καὶ μεταποιεῖ τοὺς ἀμορφοτέρους, καὶ ἐρασμίους ἀπεργάζεται.

Ib. *Regina Pecunia.* Money is appropriately termed *regina,* as everything is subservient to it. Comp. Sat. II. 3. 96. Thus Pacuvius (following Euripides) terms eloquence *regina: O Flexanima atque omnium* regina *rerum* oratio. Cic. Orat. II. 44.

38. *Decorat Suadela, Venusque.* As if following in his train, for those who formed the retinue of their patrons are said *decorare, honoris causâ sequi.* Wealth confers the powers of persuasion, and of winning the affections.

Ib. *Suadela.* The goddess of persuasion—Πειθώ.

39. If happiness is to be derived from wealth, and you are determined on the pursuit of it, pursue it with vigour; do not rest contented with one species of wealth, but endeavour to possess a superfluity of everything.

Ib. *Mancipiis locuples.* As the inhabitants of Cappadocia were under a despotic government; or rather because Rome was supplied from it with many slaves. Comp. Pers. Sat. VI. 73. Cappadocas *rigidâ pingues pinguisse catastâ.* Hence the king of the Cappadocians is said to be *mancipiis locuples.* *When this epistle was composed, Archelaus, the last king of Cappadocia, was reigning (A.U.C. 718—771). Of the preceding king Ariobarzanes, Cicero says (ad Att. VI. 1): *Nihil illo regno spoliatius, nihil rege egentius;* and in Epp. 3, *Ariobarzanes, rex perpauper.* Slaves were so abundant in this region, that one could be purchased for the sum of four drachmæ. Their character, however, was not very high. Καππαδόκαι φαῦλοι μὲν ἀεί· ξώνης δὲ τυχόντες, φαυλότατοι· κέρδους δ' εἵνεκα φαυλότατοι. Demodic. in Anthol.

Ib. *Eget æris.* See note above. The Cappadocians, in consequence of the scarcity of money, paid, as their tribute to the king of Persia, horses and mules.

Ib. *Cappadocum.* The nation in Asia Minor, associated with the Cretans and Cilicians, as forming the three bad *kappas.*

40. *Fueris.* Comp. note, Sat. II. 74.

Ib. *Hic.* Such as he is—*egens æris.*

Ib. *Chlamydes.* The *chlamys* was a military cloak, generally of a purple colour.

Ib. *Lucullus.* The general so celebrated for his success against Mithridates and Tigranes, the immense wealth which he acquired, and the luxury and magnificence in which he lived.

41. *Scenæ præbere.* Some spectacle was to be presented on the stage, a hundred *chlamydes* were required, and Lucullus was asked if he could lend that number.

Ib. *Rogatus.* By the person under whose management the scenic apparatus was placed, or by the ædile or prætor, by whose authority the piece was produced.

"Quî possum tot?" ait: "tamen et, quæram et, quot habebo,
"Mittam:" post paulo scribit, sibi millia quinque
Esse domi chlamydum; partem, vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt,
Et dominum fallunt, et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia præstat;
Mercemur servum, qui dictet nomina, lævum
Qui fodicet latus, et cogat trans pondera dextram

42. *Tot*, scil. præbere.

44. *Tolleret*, scil. the person who asked him. *That is "the Prætor" who gave the exhibition.

45. *Exilis*. Badly appointed, poorly furnished.

Ib. *Supersunt*. More than are required.

46. *Et dominum fallunt*. Of whose existence the owner is ignorant, and thus *prosunt furibus*, as their loss would not be perceived.

Ib. *Ergo si res sola*, &c. The idea intended to be conveyed is as follows: If thou then thinkest virtue a mere name, and if riches alone (*res sola*) can make and keep a man happy, make the acquisition of them thy first and last work. A. Anthon, following Doëring, correctly explains *res*, riches, property, wealth; a sense in which we have more than once met it already. It has not the same meaning here, as in the beginning of the epistle.

But Anthon is not equally correct in his explanation of line 48. This line does not mean, "make the acquisition of them thy first and last work;" but be the first to engage in this work, and the last to give it up. Comp. Pers. Sat. V. 136, already quoted, l. 32. Virg. Georg. II. 438.

Ib. *Repetas*. Either the compound is used for the simple; or reference is made to the resumption of business every morning. In this latter case *primus* means "earliest"—*postremus*, "latest." Comp. l. 20: *Gnavus manè forum et vespertinus pete tectum*.

49. *Species*. Display—show; the prætexta, the curule chair, the lictors, and the other pomp of office.

Ib. *Gratia*. Influence with the people—popularity.

50. If display and popularity bestow happiness, then let us engage in the pursuit—let us purchase a *nomenclator* to tell the names of the citizens, and point out those who possess the greatest interest in the tribes, that we may canvass them for their support at the election.

Ib. *Qui dictet nomina*. Lest the candidate should offend the persons, whose interest he solicited, by ignorance or mistake regarding their names.

51. *Qui fodicet latus*. To direct the attention of the candidate to some person whom he ought to salute and canvass.

Ib. *Trans pondera*. Across stones or timber of great weight, which are being raised by machines, or carried on carts through the streets.—L. According to this interpretation, we may suppose the slave and candidate on one side of the *pondera* (the stones or timber), and some influential citizen on the

Porrigere: "Hic multum in Fabia valet, ille Velina;

other. The slave urges his master to shake hands with him, even across the intervening *pondera*, or to stretch forth his hand to help him in making his way, and assist him in passing amidst the stones and timber, which were impeding the passage. Thus Baxter: *trans sarraca saxis vel trabibus onusta.* Doëring adopts a similar interpretation: *equidem per* pondera *intelligo quævis molesta obstacula, viam intersepientia, trans quæ dextra inclinato corpore porrigi debebat prætereuntibus.* Anthon, following him, says, "It seems better, therefore, to refer the term in question to any intervening obstacle which prevents the parties coming in nearer contact, such as stones, timber, and other articles of the kind, either lying in the way, or being carried through the streets," Cruquius thinks that we should understand large stones, &c., such as Hesychius terms *σκόλωνες*, settled in the streets, especially in winter, as stepping stones for crossing, *pontis loco*, whence Virg. Georg. IV. says, *Et grandia conjice saxa, Pontibus ut crebris possint consistere.* Minellius adopts this opinion. Torrentius refers it to the *onus et molestiam prementis populi*, and illustrates the meaning by the words *omne quod obstat*, in Sat. II. 6. 30.

Fea, following Ferrar. de re Vest. III. 2, refers it to the *toga*; i. e. to stretch forth his hand, *trans togam, quæ quoniam brachium premeret, et oneraret ideo poetice* pondera *appellat.* But Doëring justly objects that we should then have *togæ* expressed. Gesner interprets *ultra equilibrium corporis*, as if the candidate, in his eagerness to shake hands, stretched so far as almost to lose his balance, and fall. Lupius (in Facciolati) offers another interpretation. He supposes the candidate to go to canvass some person in a shop, who required *pondera*, "weights," in his business, as he sold *ponderata obsonia.* Although these lay between them, he, however, is to stretch his hand across them to the shopkeeper. To justify this he remarks: *Erant hæc pondera in frontibus tabernarum lapidea et inscripta, quorum adhuc ingens Romæ numerus.* *This interpretation is preferred by Orellius. Another explanation is given, "Ultra æquilibrium corporis, cum periculo cadendi," i. e. beyond his centre of gravity. Jahn remarks, *pondera*, i. e. *quæ ejusmodi homo humeris fert.*

From the variety and character of the interpretations which have been given it is plain, that the meaning of the words *trans pondera* is not yet satisfactorily explained. All appear so forced, that it is difficult to decide which is to be preferred; as, however, a choice must be made, I would select Doëring's opinion, not that I consider it correct, but that it seems to accord with what we might expect from the context, and is sufficiently obvious on first view: *quævis molesta obstacula, viam intersepientia.* The candidate, disregarding every impediment that may be between him and a voter, is to stretch across and shake hands with him.

Ib. *Dextram Porrigere*, i. e. prensare.

52. *Hic multum.* The words of the nomenclator pointing out different persons whose interest the candidate should secure.

Ib. *Fabiâ*, scil. tribu; so also *Velinâ* tribu. Comp. note, Sat. II. 1. 69.

Ib. *Valet.* Has influence—interest; can command votes; such as Curio appears to have been, of whom Cicero, Phil. II. 2, when he asks Antony; *quam tribum sine Curione ferre potuisses?*

" Cui libet is fasces dabit, eripietque curule,
" Cui volet, importunus, ebur:" *Frater, Pater,* adde;
Ut cuique est æstas, ita quemque facetus adopta,
Si bene qui cœnat bene vivit;—lucet, eamus
Quo ducit gula: piscemur, venemur; ut olim
Gargilius, qui mane plagas, venabula, servos
Differtum transire forum populumque jubebat,

53. A third person, to whom the nomenclator points, has so much interest that he gives and takes away the highest dignities in the state at his pleasure. Horace satirizes the high opinion which some citizens had formed of their importance, in returning (as our term is) whom they pleased, as if their interest alone were sufficient to decide the election, and consulships and ædileships were disposed at their will.

Ib. *Cui libet*, "divise: dabit ei, cui dare ipsi placet." Orell.

Ib. *Fasces*. The consulship is designated by one of the badges of office, the bundle of rods which the lictors carried.

Ib. *Curule ebur*. The *sella curulis*, made of ivory, used by the chief magistrates of Rome—the consuls, prætors, censors, and chief ædiles. Here it is usually supposed that reference is made to the office of ædile. *Although under the domination of Augustus little room was left for the ebullition of popular feeling, and less for the display of populas influence, yet during his absence in the east (735) many commotions took place in the *comitia* which were at length put down by the consul C. Sentius.

54. *Importunus. Comicâ festivitate* importunum *dicit pro nimiâ potentiâ, ferocientem.* B. *Qui honores petenti importune adversatur.* D. "Indefatigable in his efforts." A. "Offended," "displeased." Facciol. Lexic.—Bailey's Ed. Of these I prefer the last; and yet it does not express the meaning which the word appears to me to have here. It is rather, "unfeeling," "cruel," "unkind," and appears to give additional point to the satire on citizens proud of their influence in elections. He will make a present of the consulate to whom he pleases, and cruelly deprive whom he chooses of the ædileship.

Ib. *Frater, Pater, adde.* If the person whom you are canvassing be young, call him *Frater* (scil. O *Frater*), if old, *Pater*.

55. *Facetus*. Courteously. *Vir facetus* is an agreeable person who can adapt his conversation and manners to any society.

Ib. *Adopta*. Bring into your family by calling him brother or father.

56. If happiness of life depend on the gratification of the palate, come let us enter on the pursuit of what may please our appetite. Day already dawns—it is time that we should go forth to fish or to hunt.

57. *Quò ducit gula*. To pursue those things which may gratify our appetite.

58. *Gargilius*. Nothing more is known of him than the story told here.

Ib. *Manè*. Not too early, however, as he wished the people to see his nets, &c.

Ib. *Plagas*. Toils or nets for ensnaring game.

59. That they might know that he was going out to hunt.

Unus ut e multis populo spectante referret
Emtum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Cærite cera
Digni, remigium vitiosum Ithacensis Ulyssei,
Cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet, sine amore jocisque

59. *Differtum forum populumque*, i. e. forum differtum populo. "Figura quam ἓν διὰ δυοῖν vocant." ORELL.

60. *Unus—e multis.* After the display of the morning, Gargilius is seen in the evening returning with only one of his numerous mules laden, and that with a boar, which he had not killed himself, but had purchased to make a show, as he passed through the streets. *Bentley objects; 1st, to the repetition of *Populum* and *populo* in two successive lines; 2nd, to the phrase *differtum populum*, for though *conferta* is sometimes applied to *turba*, yet *differtum* and *refertum* are always applied to place (see Sat. I. 5. 5, Cic. Phil. III. 13); 3rd. the Scholiast understood *two distinct* places, through which the slaves, &c., were to pass. "*per loca frequentiora transire volebat.*" He then proposes to read, *Differtum transire forum campurque jubebat*, observing that the vulgar reading arose from a mistake regarding the compendious mode of writing, since *campum* was written *cpum* which could easily be taken for *plum* (abbrv. of *populum*). See Ovid. Amor. III. 8; Pont. I. 8; Cic. Cat. IV. 1; where the *campus* and *Forum* are mentioned together.

61. *Crudi tumidique*, i. e. reckless of the consequences, let us do everything that can increase sensual gratification; although it is attended with the utmost danger to enter the bath with a full stomach, and undigested food, *crudi tumidique lavemur*. Epicures are said to have used the bath to assist the digestion, that they might the sooner be prepared for another entertainment. Comp. Juven. Sat. I. 127: *Pœna tamen præsens, cùm tu deponis amictus Turgidus, et crudum pavonem in balnea portas.* Pers. Sat. III. 98: *Turgidus hic epulis atque albo ventre lavatur.*

62. *Cærite cerâ.* Of being enrolled on the same tablet with the Cærites. Cære, in Etruria, afforded a shelter to the vestal virgins, and the priests of Rome, with their sacred symbols, when the city was burned by the Gauls; on account of which the Romans conferred on it the rights of citizenship, but, as was then usual, without the power of voting. From this, Roman citizens, who were deprived by the censors of the power of voting, were enrolled amongst the Cærites, and *dignus Cærite cerâ*, meant deserving of being degraded, of losing the power of voting.

Ib. *Cera*, i. e. *cerata tabula*, for *tabula* simply. Comp. note, Sat. I. 10. 72.

63. *Remigium.* Such as the *remigium Ulyssei*, of whom before, Epist. I. 2. 24.

Ib. *Ulyssei.* The termination *ei* is another form for *i*, frequently used by the poets.

64. *Cui*, scil. remigio.

Ib. *Interdicta.* Ulysses had warned his companions of the danger of drinking Circe's potions. *But allusion is here made to the slaughter of the oxen of the sun. See Odyss. λ. 271.

65. *Mimnermus.* A poet of Colophon or Smyrna (B.C. 590), who wrote amatory poems in elegiac verse. H. Steph. (Theocrit. aliorumque poet. Idyll.)

Nil est jucundum; vivas in amore jocisque.
Vive, vale: si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.

## EPISTOLA VII.

AD MÆCENATEM

QUINQUE dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui

gives some fragments, amongst which are the following lines, quoted by Cruquius on this passage:

Τίς δὲ βίος; τί δὲ τερπνὸν ἄτερ χρυσῆς Ἀφροδίτης;
Τεθναίην, ὅτε μοὶ μηκέτι ταῦτα μέλοι.

**Mimnermus* flourished in the age of Solon.

67. But in whatever you think happiness consists, my advice to you is *vive*.

Ib. *Vale.* This is used, perhaps, in a double sense, not merely as a conclusion of a letter, i. e. farewell—but as an instruction to enjoy life—*bene vive*. Comp. Ter. Heaut. III. 1. 21: Valet *atque* vivit.

Ib. *Si quid novisti*, &c. Similarly Isocrates (quoted by Cruquius): Χρῶ τοῖς εἰρημένοις, ἢ ζήτει βελτίω τούτων. *Comp. Plaut. Epid. II. 2. 80:

Immo, si placebit, utitor consilium;
Si non placebit, reperitote rectius.

Ib. *Istis.* What I have said about the source of happiness.

EPISTOLA VII.—Horace apologizes to Mæcenas for his prolonged absence in the country; and begs that his patron will indulge him with the permission to remain even longer on account of the state of his health. He expresses a grateful sense of his obligations, but at the same time claims for himself the enjoyment of liberty. If this can be possessed only by giving back the favours which he had received, he professes a willingness to surrender them without a pang. The pomp and splendour of a city life no longer suit him—the retirement of the country is now his delight—*parvum parva decent.*

*"Scripsit autem hanc Epistolam ut æqualibus suis, atque in primis obtrectatoribus, qui eum pro Mæcenatis parasito habebant, clare demonstraret, quæ sibi necessitudo cum illo intercederet, libertati etiam Philosopho dignæ minime officiens." ORELL.

The Epistle concludes with an apposite story of Vulteius Mena, who had experienced the misery of adopting a manner of life for which he was unsuited.

1. *Quinque dies.* Only five days: *rure*, at his villa.

2. *Sextilem.* The Roman year originally commenced with March. Hence August, the sixth month, was Sextilis, a name which it retained even after Numa had added January and February. Similarly July was called *Quintilis;* and even at present the last month in our year is *December.* It is unnecessary to remark whence *Quintilis* and *Sextilis* were changed to *Julius* and *Augustus.* **Sextilis* was called *Augustus*, A.U.C. 746.

Si me vivere vis recteque videre valentem,
Quam mihi das ægro, dabis ægrotare timenti,
Mæcenas, veniam; dum ficus prima calorque
Designatorem decorat lictoribus atris;
Dum pueris omnis pater et matercula pallet;
Officiosaque sedulitas, et opella forensis
Adducit febres, et testamenta resignat.
Quodsi bruma nives Albanis illinet agris,

2. *Desideror.* Am absent—am expected.

Ib. *Atqui, καίτοι,* "And yet," although *Sextilem totum mendax desideror*

3. *Rectèque videre valentem.* And to see me enjoying good health.

5. *Veniam,* scil. of staying in the country.

Ib. *Dum.* At this season of the year, when, &c. Horace appears to have written this Epistle in the beginning of September, when autumn is just commencing, that season, which before (Sat. II. 6. 19.) he had called *gravis et Libitinæ quæstus acerbæ.*

Ib. *Ficus prima calorque.* Autumn is described as the time when the figs first ripen, and the heat becomes injurious.

6. As autumn is a sickly time of the year, during which there are many deaths, it is said *designatorem decorare lictoribus atris.*

Ib. *Designatorem.* A person who undertook the management of funerals. It was his duty to appoint (*designare*) the places of those who were to follow in the procession, and make the other arrangements about the funeral.

Ib. *Decorat.* The retinue which graces the undertaker is composed of the servants clothed in black (called *vespillones, pollinctores,* &c.), who assist him in preserving the order of the procession, &c. As they had to keep off the people and clear the way, they are called *lictores* from a playful allusion to the similarity of their duty to that of the attendants on the consuls.

7. *Matercula.* Anxious, tender mother.

Ib. *Pallet,* "Alarmed for their safety, lest they should die."

8. *Officiosaque sedulitas.* In attendance on the great, and executing commissions for others—in waiting on them in the morning to salute them, and attending them to the forum—in performing various acts of attention for friends. Comp. Sat. II. 6. 20. &c., and Epist. II. 2. 67. Vid. also I. 47, ab officiis.

Ib. *Opella forensis.* Appearing as bail, or acting as advocate.

9. *Testamenta resignat.* Opens wills—breaks the seal of wills, i. e. causes death, as wills are not opened until after the death of the testator.

10. *Quòdsi.* This appears to be used in a sense which it does not usually possess; scil, *when.* Lambinus *h. l.* illustrates this signification; Virg. Æn. V. 64.

Præterea si nona diem mortalibus almam.

Terent. Phorm. I. 2. 69.

Non si redisset pater, ei veniam daret?

Ib. *Illinet,* "Shall scatter over." There is no necessity for having recourse to *hypallage* here, as *illinere* is used in the sense *inducere.*

Ib. *Albanis,* i. e. Latinis. *The climate of Italy is now much more mild than anciently; then snow was no unusual thing in that region.

Ad mare descendet vates tuus, et sibi parcet,
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
Non, quo more piris vesci Calaber jubet hospes,

11. *Ad mare.* Scil. inferum. Lambinus supposes that the *sinus Tarentinus* is the place referred to, which accords with l. 45, and the opinion expressed by our poet, Carm. II. 6. 10. that the winters there were particularly mild.

Ib. *Descendet vates tuus.* The third person, elegantly used for the first.

Ib. *Descendet.* The word is appropriate, as the parts near the sea are generally lower than those inland.

Ib. *Sibi parcet.* Comp. note Sat. I. 4. 124.

12. *Contractus.* On account of the cold. Sch. Cruq. A metaphor drawn from mariners, who, when a storm threatens (*contractis velis*), reefing their sails, keep in to shore, and particularly in the winter season. Thus Horace says that he will live on sparing and frugal diet, to avoid the danger of sickness, and be *contractus*—i. e. *parcus* in legendo scribendoque.—C.

Into a small apartment, G. D. A. in which he could be more comfortable, on account of the greater warmth. Horace says that in the winter he will go down to the shore, take care of his health, and, as Anthon translates, "amuse himself with reading in some snug little apartment." Comp. Sat. I. 3. 10. and Pers. Sat. I. 13.

Scribimus inclusi, numeros ille, hic pede liber.

but here read

Scribimus, inclusus numeris ille, hic pede liber.

Or explain it merely as kept in the house, confined at home. Horace when at his villa, we may suppose, was accustomed, *silvas inter reptare salubres.* But on the shore in winter, his opportunities for rambling were diminished, he was *contractus*, obliged to stay in the house. He says, then, that under such circumstances, he has reading as a resource. *"Omne etiam levissimum frigus, quod quam molestum mihi sit probe nosti, vitaturus, vestibus involutus, me quantum potero, dum commode lego, contraham atque incurvabo." Orell., who compares Sat. II. 7. 60: *contractum quibus caput*, &c.

Ib. *Reviset.* At Rome.

13. *Cum Zephyris.* "Veris comitibus"—the winds that blow in the spring season.

Ib. *Hirundine primâ.* The swallow returns in spring. Hence the saying, Η χελιδὼν τὸ θέρος λαλεῖ. *The swallow appears in Italy about the 20th of February. Hence it appears that Horace meditated an absence, of at least seven months, from Rome. Comp. verse 1.

14—24. The favours which you have conferred on me, Mæcenas, are not like those of the Calabrian, who made a present of what was worthless to himself. Such are the presents of the prodigal and the fool, which neither have met nor ever will meet with any other return than ingratitude. But you, like the good and the wise man, have enriched me with what you considered as valuable; I, then, will approve myself worthy of your kindness, that you may receive the praise of well-applied liberality. *The connexion appears rather to be this, "you will not, Mæcenas, be offended by my absence; you see it is to secure my health: by your indulgence I can gain this blessing, and thus add a

Tu me fecisti locupletem. ¶ " Vescere sodes." ¶ " Jam satis est." ¶ " At tu quantum vis tolle." ¶ " Benigne."
¶ " Non invisa feres pueris munuscula parvis."
¶ " Tam teneor dono, quam si dimittar onustus."
¶ " Ut libet: hæc porcis hodie comedenda relinquis."
¶ Prodigus et stultus donat, quæ spernit et odit.
Hæc seges ingratos tulit, et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus;

new favour to those I have already gained; favours valuable indeed, and not like those of the Calabrian, &c."

14. *Calaber.* Poetry adopts particulars, even when there is no special reference, and ascribes to individuals what is a general characteristic. Thus here *Calaber* for *quivis rusticus*, as before *Aufidus*, Sat. I. 1. for *flumen*.

Ib. *Jubet.* Scil. his guest.

15. *Tu me fecisti locupletem.* i. e. you have not bestowed on me what was worthless, and despised by yourself, as the Calabrian did to his friend.

Ib. *Vescere sodes.* The Calabrian addresses his guest.

16. *Jam satis est.* The guest having taken some, replies *jam satis est*, on which the Calabrian presses him to take any number he pleased.

Ib. *Benignè.* This, as the Greek *καλῶς*, was a polite refusal of what was offered. *Benignè* facis, you are very kind. *Compare Arist. Ran. 509: ΘΕ. δεῦρ' εἴσιθι. ΞΑΝ. κάλλιστ', ἐπαινῶ.... ΘΕ, ἀλλ' εἴσιθι ἀμ' ἐμοί. ΞΑΝ. πάνυ καλῶς.

18. The guest still refuses, saying, however, that he was as much obliged by his kindness in offering them, as if he had taken away a large quantity with him.

19. The Calabrian explains the cause of his liberality. The pears were worthless—if he did not take them, the pigs should have them to eat.

Ib. **Hodie*, is emphatic, "this very day." The pears, it appears, could be kept no longer.

20. A general remark, that the *prodigus et stultus*, makes a present of what he himself does not value or like. Such presents, as the Calabrian offered to his guest, are given by those who are thoughtlessly lavish, and devoid of judgment.

Ib. *Prodigus.* A person who lavishes without knowing the value of what he squanders—who is liberal because he is indifferent.

Ib. *Stultus.* Who does a thing to no purpose—takes the wrong way of effecting what he wishes. *Comp. Epicharm.: *οὐ φιλάνθρωπος σύγ' ἐσσὶ, νόσον ἴχνις, χαίρεις διδούς.*

21. The presents *prodigi et stulti*, are compared with land. The only produce which it yields is ingratitude. Such favours, as they place the person on whom they are conferred under no obligation, are never regarded with gratitude. *Comp. Cic. de Orat. II. 65: *Ut sementem feceris, ita metes.*

22. *Vir bonus et sapiens.* This character is contrasted with the *prodigus et stultus*, l. 20.

Nec tamen ignorat, quid distent æra lupinis.
Dignum præstabo me etiam pro laude merentis.

22. *Dignis.* For those who deserve to have favours bestowed on them, Sch. Cruq.—D. &c. Scil. *donis dandis.* For it appears to me that the contrast is not so much of the characters, the Calabrian and his guest, with Mæcenas and Horace, as of the things bestowed.—C. The favors which the good and wise man says that he is willing to bestow, are *digna.* **Dignis* is certainly the dative of the person, not the ablative.

Ib. *Esse paratus.* A Græcism for *esse paratum;* scil. se *esse paratum.* Similarly Virg. Æn. II. 377. *sensit medios* delapsus *in hostes.*

23. *Nec tamen ignorat,* &c. The meaning is: and, however, he well knows the distinction between good and bad money; so as to bestow good money (i. e. *munera præstantissima*) on worthy objects.—Z. after Lambinus.

This same person, however, well knows what is the difference between true and false, good and bad, genuine and counterfeit, h. e. this same person, however, well knows, *qui donis digni, quive donis indigni sint.*—D.

If we receive either of these interpretations, the force of *tamen* appears to be lost, for what opposition is there between the preceding line and this? What is the meaning of saying, that although *vir bonus et sapiens dignis ait esse paratus; yet, notwithstanding this,* he is not ignorant, what he should bestow on deserving persons, or, who are deserving, and who the opposite? So far from there being any even apparent opposition here, the man who says it is only on the deserving he is ready to confer his favours, is the very person who might be expected to have discrimination both as to the favours conferred, and the persons on whom they are conferred. At least there is nothing inconsistent or contradictory in the supposition of the same expressing his inclination or ability to show kindness to proper persons, and also possessing the knowledge of what is the proper way of displaying kindness, and who the proper persons are. How then shall we interpret the passage? If *dignis,* in the preceding line, be referred to *persons,* this may be supposed to mark discrimination as to the favours conferred, or V. V., but, perhaps it is preferable to explain it thus: The good and wise man professes a willingness (*digna donare*) to be liberal of what is worth receiving, and yet he is not ignorant of the value of what he gives. The presents which he bestows are not given, as in the case with the *prodigus,* in ignorance of their value. He knows the difference between real money and counters, and yet the presents which he makes are *digna.* Some men are liberal, because they do not prize the things which they give, or do not understand their value; but the good and wise man gives what is worth accepting, although he is fully aware that what he is giving is valuable and precious.

Ib. *Æra lupinis.* In the representations on the stage, lupins were used instead of money, so that, if in the play one character was to pay a sum of money to another, the performer gave it to him in lupins instead of coin. Hence in Plautus *Pœnul.* III. 2. 20. they are called *aurum comicum.* Boys also in their games made a similar use of them. To say then that a man knows the difference between brass and lupins, means that he can distinguish between the reality and the appearance, what is genuine and counterfeit, good and bad; or, as I think, it was an expression for a sensible person, who understood the value of things. The *prodigus* is liberal because he is ignorant

Quodsi me noles usquam discedere, reddes 25
Forte latus, nigros angusta fronte capillos;

of what is the difference between brass and lupins; he lavishes *æra* as if *lupinos*, but the wise and good man, although he knows the value of what he is giving, is, notwithstanding, generous *dignis donis*. *Lines 22 and 23 form a *protasis*, to which 24 is the *apodosis*. "Quodsi vir bonus et sapiens sic se gerit, meum officium erit, &c." ORELL.

24. The liberality of the *prodigus* produces ingratitude—that of the *vir bonus* and *sapiens* merits a return, which our poet says that he will make to his patron.

Ib. *Etiam*. *Also*. Mæcenas had performed his part—he had displayed splendid generosity to Horace—it remains for the latter to perform his also, *se etiam præstare dignum pro laude merentis*.

Ib. *Pro laude merentis*. This is generally explained by *tmesis* for *laude promerentis*. As to the use of *promerens* there is no difficulty. We have it. Ter. *Adelph*. IV. 5. 47. *Ita velim me* promerentem *ames, dum vivas, mi pater*. Thus the meaning of the line is; either, I will approve myself also as deserving of the praise of my benefactor—i. e. bestowed on me by my benefactor; or, I will approve myself also as worthy of the praise of a deserving person—i. e. I will prove that I deserve to be called *promerens*. But this construction is harsh. Gesner suggests a better, and illustrates it by Lucr. v. 2. *Quis potus est* dignum *pollenti pectore carmen Condere* pro *rerum majestate*, i. e. *pro* is used in the sense; in accordance with, in proportion to. Comp. Sall. Bell. Catilin. 51: *Nam si digna pœna pro factis eorum reperitur*. Thus *pro laude merentis* is here *qualem requirit laus*, i. e. *virtus benè de me merentis*. For this very reason, I will approve myself as deserving of your favours, Mæcenas, that you may be praised for having conferred them on a worthy object. These words receive much light from a comparison of the passage in Epist. II. 1. 245:

> At neque dedecorant tua de se judicia atque
> Munera, quæ multâ dantis cum laude tulerunt,
> Dilecti tibi Virgilius Variusque poetæ.

On which compare note. *The tmesis is not legitimate in *pro laude merentis*. Horace admits this figure only in particles which can be absolutely used, such as *post*, Sat. I. 1. 86; *circum*, I. 6. 58; *circa*, II. 6. 55; or in such words as *quæcunque*, Od. I. 27. 14; *Quando—cunque*, Sat. I. 9. 33; *quo—cunque*, Epp. I. 1. 15; *quadam—tenus*, Epp. I. 1. 32.

25. *Discedere*. Leave you—go anywhere from Rome. *Reddes*, you must restore to me.

26—28. All that I once possessed when young—the strength, the appearance, the conversation, the mirth, the sensitiveness.

26. *Forte latus*. Strength of frame. *Latus* is frequently used for *corporis vires*, as strength or weakness is most perceptible in that part of the body. D.

Ib. *Nigros—capillos*. Much of his hair had fallen out, or it was becoming grey.

Ib. *Angusta fronte*. *Angusta*—a multis capillis tectâ, quemadmodum est in juventute.—Z., i. e. frontis augustæ decor.—D.

Amongst the Greeks and Romans a low forehead was admired. Hor. Carm. I. 33. 5: *Insignem* tenui fronte *Lycorida*. Horace had black hair,

Reddes dulce loqui; reddes ridere decorum, et,
Inter vina fugam Cinaræ mœrere protervæ.
Forte per angustam tenuis nitedula rimam
Repserat in cumeram frumenti; pastaque rursus 30
Ire foras pleno tendebat corpore frustra:
Cui mustela procul, "Si vis," ait, "effugere istinc,
"Macra cavum repetes arctum, quem macra subisti."
Hac ego si compellor imagine, cuncta resigno:

shading a low forehead, but now his hair had become grey (*præcanus*, Epp. I. 20. 24), some of it also had fallen out, thus more of his forehead was shown.

27. *Dulce loqui—ridere decorum.* As before, Carm. I. 22. 24: Dulce ridentem, *Lalagen amabo* Dulce loquentem; in imitation of Sappho (Longin. de Sublim. XI.) Καὶ πλασίον ἀδὺ φωνῆν—σας ὑπακούει, Καὶ γελάσας ἱμερόεν.

Ib. *Loqui—ridere—mœrere.* The infinitive used for a substantive, as frequently in Greek.

28. *Cinaræ.* Horace had a warm affection for her. Carm. IV. 1. 3. Perhaps he alludes here to some quarrel, on which she had fled away from him, and he could not conceal his sorrow even *inter vina*. D. Comp. Epod. XI 9. *Join *fugam inter vina*, when her retreat would be least expected: not *mœrere inter vina*.

29. *Nitedula.* A field mouse. Some consider it to be the same as the Greek δενδρομύς, but this appears to have been a squirrel.—D. *Bentley asserts that his MSS. have *vulpecula*, and the passage is thus quoted by Isidor. (Orig. I. 39): He exclaims, "Vestram fidem, venatores, Rustici, Physici! *Frumento* vescitur vulpecula?" Dacier, reading *cameram* for *cumeram* (*cameram frumenti* is not Latin), explains thus, "non Horatius vulpem intromittit, ut frumentum ibi comedat; sed ut pullos et columbas captet." To which Bentley replies, "Frugi sane rusticus, qui in horreum pullos admiseret!" He quotes St. Hieron to prove that the fable of Æsop, on which this of Horace is founded, contains the advice of a weasel to a mouse. *Nitedula*, is = *mitela*, a "field mouse," μῦς ἀγρονόμος, which eats corn, and infests thrashing floors and granaries. Orellius restores *vulpecula*, remarking that the ancients were not particular as the physical nature or food of animals introduced into their fables. Thus they mention a lion, an ass, and a goat, joining in a hunting expedition. Sheep eating acorns, &c.; besides *vulpecula* is the reading of all MSS. but one. The fox performs the most prominent part in the fables of Æsop.

30. *Cumeram.* Comp. note, Sat. I. 1. 53.

31. *Ire foras.* To get out through the hole by which it had entered.

Ib. *Pleno corpore*, i. e. when full. But Bentley says, "In Horatianâ hâc fabulâ, non saturatam modò sed et pinguefactam esse constat; Id quod ipsa verba declarant; macra enim et tenuis irrepserat, pleno corpore exire frustra conabatur."

Ib. *Procul.* Hard by, as before, Sat. II. 6. 105.

Ib. *Tendebat.* Was straining—was struggling.

34. The connexion through l. 29—39 appears to be this: I am not a man,

Nec somnum plebis laudo, satur altilium, nec 35
Otia divitiis Arabum liberrima muto.
Sæpe verecundum laudasti ; rexque paterque

whose object it was to live well and grow fat with you—I have not crept into your house, as the mouse into the basket of corn, for if there is any comparison drawn between me and the mouse, as if I only regarded what I could gain by your intimacy, I give up everything. D.

If this fable be applied to me—if I am represented by the *nitedula*, and your munificence to me by the *frumentum*—if I am prevented *usquam discedere*, as the mouse was *ire foras*—if the words *Si vis—effugere istinc, Macra cavum repetes arctum, quem macra subisti* are addressed to me, I do not hesitate for a moment, *cuncta resigno*.

34. *Compellor*. From *compellari*. Others read *compellar*, from *compelli*. *"*Compellor*, i. e. increpor, si ad me applicari potest." Orell.

Ib. *Cuncta resigno*. Carm III. 29. 54: *si celeres quatit* (Fortuna) *pennas, resigno, quæ dedit*.

35. I am not a person of such a character, as to wish after supper, like the *plebs*, to indulge in sleep and indolence, nor yet, &c.—D. It is not because I am (*satur altilium*) surfeited with good living that I praise the tranquillity and peaceful repose of the poor.—L. Similarly also Gesner.

The person who is *satur cœnæ* is inclined to sleep, *lau dat somnum* (Pers. Sat. V. 56: *Hic* satur *irriguo mavult turgescere* somno). Horace, applying this here, says, that it is not only when *satur altilium* having had the full enjoyment, the satiety of the favours of the great, that he praises the repose which the humble enjoy, but that is still his choice, even *cunctis resignatis*.

Ib. *Somnum plebis*. The repose—the quiet which is enjoyed by the humble.

Ib. *Laudo*. Comp. Sat. II. 7. 22: Laudas *fortunam et mores antiquæ* plebis ; *et idem Si quis ad illa deus subitò te agat, usque recuses*.

Ib. *Altilium*. Anything that is fattened for eating, particularly birds. Hence "delicacies." Horace uses it metaphorically for the enjoyments which he had by means of his patron, and the rich favours which he had conferred upon him. *The meaning of the poet is, "It is not merely now, when I am sated with delicacies, that I refuse all these gifts, for I never desired them. Horace after he had acquired considerable property, still continued to enjoy the most frugal fare.

36. *Otia*. Comp. Sat. II. 6. 61.

Ib. *Divitiis Arabum*. Comp. Epist. I. 6. 6. Carm. I. 29. Diodorus Siculus III. 46 (referred to by Anthon Carm. I. 29) gives an extravagant account of the quantity of gold and silver possessed by the Sabæi, who lived in Arabia Felix.

Ib. *Liberrima*. In which he was at perfect freedom to act as he pleased.

37. *Verecundum*. He uses *verecundum* for *gratum, quia nunc jam asperior fuit*, as Sch. Cruq. says.—B. The Scholiast refers to the harshness of the words *cuncta resigno*, which is now tempered by the reference to his character for *verecundia*.

By no means avaricious, content with little.—L. ; i. e. a modest person, easily satisfied, who did not trespass on the liberality of my patron. Comp Carm. II. 18. 12: *nec potentem amicum Largiora flagito Satis beatus unicis Sabinis*.

Audisti coram; nec verbo parcius absens:
Inspice, si possum donata reponere lætus.
Haud male Telemachus, proles patientis Ulyssei: 40
"Non est aptus equis Ithace locus; ut neque planis
"Porrectus spatiis, neque multæ prodigus herbæ:
"Atride, magis apta tibi tua dona relinquam."
Parvum parva decent: mihi jam non regia Roma,

37. *Rexque paterque.* Terms of affection and gratitude applied by Horace to his benefactor, on account of his liberality and kindness.

Ib. *Rex.* Comp. Ter. Phorm. II. 2. 24: *Immo enim nemo satis pro merito gratiam* regi *refert.*

38. *Audisti.* You have heard yourself called—you have been called. For this use of *audire,* comp. note, Sat. II. 6. 20, and Sat. II. 7. 75.

Ib. *Nec verbo parciùs absens.* Nor less so in your absence—equally when you were absent.

Ib. *Verbo.* By a single word.

39. *Inspice.* The connexion is—I said just now, that if I appear to you to bear a resemblance to the mouse in the fable, I am willing *cuncta resignare;* try then.—D.

Ib. *Si.* For *an* as in Greek, *εἰ.* Compare Eurip. Med. 493.

Ib. **Possum.* The indicative expressed his fixed and present determination to give up all.

Ib. *Reponere lætus.* Cheerfully—without repining—restore.

40. *Haud malè,* scil. dixit, respondit. *The connexion is, "I will give up all, if they must be retained on conditions ill suited to me, with as much spirit and readiness as that with which Telemachus refused the horses offered him by Menelaus.

Ib. *Patientis.* According to the Homeric epithets, *πολυτλάντος, πολυτλήμονος, ταλασίφρονος.*

Ib. *Ulyssei.* Comp. Sat. II. 5.

41. Taken from Hom. Odyss. IV. 601, where Telemachus refuses to accept the horses which were offered to him by Menelaus.

"Ιππους δ' εἰς Ἰθάκην οὐκ ἄξομαι ἀλλά σοι αὐτῷ
Ἐνθάδε λείψω ἀγαλμα· σὺ γάρ πεδίοιο ἀνάσσεις
Εὐρέος,—
Ἐν δ' Ἰθάκῃ οὔτ' ὦρα δρόμοι εὐρέες, οὔτε τι λειμών.

Ib. *Ithace.* The nominative formed after the Greek Ἰθάκη. **Locus Ithacæ* would mean, "there is one spot in Ithacæ, which, &c.;" but *Locus Ithace* denotes that the whole country of Ithace is unfit for steeds. Ithaca was a small rocky island—therefore *locus equis non aptus.* Compare note, Sat. II. 5. 4.

Ib. *Ut,* scil. *utpote,* "as being," "as."

42. *Prodigus herbæ.* Compare note, Sat. II. 3. 3. *Prodigus,* productive, abounding.

43. *Atride.* Menelaus. *Magis apta,* as his country was extended in plains.

Sed vacuum Tibur placet, aut imbelle Tarentum.
Strenuus et fortis, causisque Philippus agendis 46
Clarus, ab officiis octavam circiter horam
Dum redit, atque, foro nimium distare Carinas,
Jam grandis natu queritur, conspexit, ut aiunt,

44. **Parvum parva.* Αἰὲ τοῖς μίκκοις μίκκα διδοῦσι θεοί. Callim.

Ib. *Regia.* As being *rerum domina, urbium princeps.*

45. *Vacuum Tiber. Vacuum*, where, retiring from the bustle and annoyances of a crowded city, he could possess the pleasures of a literary retreat. Thus Epist. II. 2. 81: *quod* vacuas *desumsit* Athenas. Comp. Juven. Sat. III. 2: vacuis *quòd sedem figere* Cumis; and Sat. X. 102; *Frangere, pannosus* vacuis *Ædilis* Ulubris.

Ib. *Tibur.* Comp. note, Sat. II. 4. 70.

Ib. *Imbelle Tarentum.* Peaceful, quiet; termed *molle*, Sat. II. 4. 34. Comp. note there. **Τὸ τῶν ἰδιωτῶν Ταραντίνων πλῆθος ἀεὶ περὶ σονσσίας καὶ πότους ἐστί.* Athæn. IV. 166.

46. Horace introduces a story of Phillippus and Vulteius Mena, to illustrate the advantages of contentment with our condition, and the folly of those who, aspiring to what is beyond their station, enter on a course of life for which they are not suited. The style of the narrative is worthy of being noticed. The ease and playfulness—the spirited sketching of character—the attractive minuteness as to the circumstances, so that the reader almost imagines that he is a spectator of the incidents; and the fine dramatic effect produced by the dialogue of the characters, display masterly powers in that most difficult species of composition.

Ib. *Philippus.* L. Marcius Philippus, a distinguished orator, who held the offices of censor and consul. He is frequently mentioned by Cicero in high terms of praise. *He was consul, A.U.C. 665.

Ib. **Strenuus*, "Active," "persevering." *Fortis*, "spirited and vehement against this opposing counsel. Comp. Cic. de Orat. III. 1: *homini vehementi et diserto et inprimis forti ad resistendum Philippo.*

47. *Officiis.* In pleading for his clients at the forum.

Ib. *Octavam—horam*, scil. two o'clock. Comp. note, Sat. I. 9. 35.

48. *Foro.* Comp. note, Sat. I. 6. 114, and Append. on it. **Foro* is the ablative here. The dative is used with *distare*, in v. 23. See Epp. I. 18. 4.

Ib. *Nimium distare Carinas.* The Carinæ were not remote from the forum, as we learn from Virg. Æn. VIII. 359: *passimque armenta videbant* Romanoque foro *et lautis mugire* Carinis, but to Philippus, *jam grandi natu*, "advanced in years," &c., there appeared to be a great distance between them.

Ib. *Carinas.* Where his house was. This name (*Carinæ*) was given to a street or collection of buildings situated at the foot of the Esquiline, between the Cœlian and Palatine hills. Cramer (Ancient Italy I. p. 375) notices a probable conjecture of Nardini's, that it derived its name from being placed in this hollow.

It appears to have been one of the finest quarters of ancient Rome, and selected as a residence by persons of distinction. Here, at least was the house of Pompey, which Antony appropriated to himself (Cic. Phil. II.) of Q. Cicero, and also of Tiberius.

Adrasum quendam vacua tonsoris in umbra,
Cultello proprios purgantem leniter ungues.
" Demetri," (puer hic non læve jussa Philippi

49. *Jam grandis.* In Juven. Sat. VII. 210, we have these words in the sense "grown up;" *Metuens virgæ* jam grandis *Achilles.*

Philippus is returning home tired by the laborious duties of his profession, and dissatisfied with himself and everything around him. The very distance of the Carinæ (where he lived) from the forum, excites his discontent; the trouble of walking so far appears a hardship after the fatigues of professional exertion; when he sees a person in a barber's shop, *cultello proprios purgantem leniter ungues.* The sight of this unconcerned idler, apparently so happy in indolence, makes him contrast his own situation with his. He wishes to know the person so blessed with indifference, and sends his servant to ask his name and family.

50. *Adrasum. Commendatio hæc erat novaculæ.*—B. with his usual trifling wherever there is a difficulty.

A freed slave, as the hair of the head was cut off when they were manumitted.—Marc. Fea.

I think that the meaning is the same as ἐν χρῷ κουρίαν, shaved even to the skin—a characteristic of an economical person, who did not wish to be frequently paying a barber.—G. Or, simply; who had been shaved; but remained lounging in the shop, cleaning his nails.—D. reading *Abrasum.* Mena had been shaved, and had now no reason for staying in the barber's, but as he had nothing particular to do, he lounged there paring his nails. **Adrasum,* simply, "just shaved," while an humble *præco* he was careful of his person, *nitidus,* V. 83.

It was not until the year A.U.C. 454, that the Romans shaved their beards, when P. Ticinius Meno brought over barbers from Sicily, whence they are termed *intonsi, barbati,* and *capillati.* There were two ways, *barbæ tondendæ,* either shaving it close to the skin, which is properly termed *radere,* or, the hairs were merely clipped, which is *tondere.* Young men used the latter from the age of 21 to 40, when they first *radebantur.* Compare Rupert. in Juven. VI. 105.

Ib. *Vacuâ.* Either empty, in which there was no other person, or, the resort *vacuorum,* of idlers, loungers. Comp. note, Sat. I. 7. 3. *At that hour of the day, all the barber's other customers had been shaved and then departed. *Menas,* however, still lingered to hear any news he might pick up in his idle hours. Even now the barbers' shops in Rome are the constant resort of the lower classes.

Ib. *Umbrâ.* Properly a shed.

51. *Proprios.* His own, not those of others, as a barber.—D. It was part of a barber's business to pare and clean the nails, ὀνυχίζειν. Mena was doing this for himself.

Ib. *Leniter.* Composedly, carelessly, listlessly.

52. *Demetri.* The name of the slave who was following him.

Ib. *Puer hic.* As we have not heard in the preceding lines of this slave, the address to him appears abrupt; but the presence of a slave is usually supposed, without giving any intimation to the reader, previous to his taking a part in the incident. Thus Sat. I. 9. 10. The very abruptness of the address forms no inconsiderable beauty of the narrative.

Accipiebat) " abi, quære, et refer: unde domo, quis,
" Cujus fortunæ, quo sit patre, quove patrono."
It, redit et narrat: " Vulteium nomine Menam, 55
" Præconem, tenui censu, sine crimine notum;

52. *Non lævè*, i. e. *dextre*, "well," "intelligently."

53. *Accipiebat.* Comp. note, Sat. I. 4. 118.

Ib. *Refer.* Bring me back an account.

Ib. *Unde domo*, i. e. *ex quâ civitate?* a Roman or a stranger? as Virgil. Æn. VIII. 114: *qui genus?* unde domo? *pacemne huc fertis an arma?* and Hom. Odyss. I. 170: Τίς: πόθεν εἶς ἀνδρῶν; πόθι τοι πόλις, ἠδὲ τοκῆες;

54. *Cujus fortunæ.* Rich or poor?—L.

Ib. *Quo sit patre.* Hence Gesner shows the error of those who consider that *adrasum* (or *abrasum* as others read) in l. 50 denotes a *libertinus*, for had he known him to be such, he would not have desired his slave to find out, *qu patre.*

Ib. *Quove patrono.* The slave is to discover *quo patre sit*, if he is an *ingenuus*, but *quo patrono* if a *libertinus.*

55. *It, redit et narrat.* The quickness of the slave in executing his commission, requires brevity, and the poet hastens to the point of the story. Compare that exquisite narrative in the opening of the Andrian. *Funus interim Procedit: sequimur: ad sepulchrum venimus: In ignem posita 'st: fletur.* Comp. also Virg. Georg. IV. 547, where the use of Asyndeton is most striking:

Haud mora: continuo matris præcepta facessit,
Ad delubra venit; monstratas excitat aras;
Quatuor eximios præstanti corpore tauros
Ducit et intactâ totidem cervice juvencas;
Pòst, ubi nona suos Aurora induxerat ortus,
Inferias Orphei mittit lucumque revisit.

*The expression *It, redit et narrat*, exactly balances *abi, quære et refer*, above. *Mænas.* The Latin language constantly yearns for contraction, hence *Demodorus*, becomes *Demas; Apollodorus, Apollos; Lucas*, is abbreviated from *Lucanus*, and *Mænas* from *Mænodorus.* There were all names for slaves, or libertini; as the latter were, in the language of Rome, *patre nullo nati; Mænas* does not answer the question *quo patre;* the name *Volteius Mæna* sufficiently indicating that he was a freedman of some individual whose name was *Volteus.*

56. *Præconem.* It was the duty of the *præco* to call up the tribes at the comitia, to announce the names of those who were elected magistrates—to read out the laws which were brought forward—to act the crier in the courts of law, and call out the biddings at auctions.—L.

Ib. *Tenui censu.* Small income—property. Comp. Juven. XIII. 7: *Tam* tenuis census *tibi contigit ut mediocris.*

Ib. *Sine crimine notum.* Well known by his integrity; ab innocentiâ potius nobilem, quam nobilitatum flagitiis.—G. Or, of irreproachable character amongst his acquaintances.—D. Simply, of acknowledged integrity—no one aspersed his character—his reputation was unsullied. *We have punctuated with Doëring and Orellius, *Sine crimine, notum.* Comp. Epp. I. 6. 25; Cæs. B. G. 2. 19. Bentley reads *Sine crimine natum*, i. e. "patre certo, honestis parentibus," but this is not applicable to a freedman.

" Et properare loco, et cessare, et quærere, et uti,
" Gaudentem parvisque sodalibus, et lare certo,
" Et ludis, et, post decisa negotia, Campo." 59
¶ " Scitari libet ex ipso quæcunque refers: dic
" Ad cœnam veniat." Non sane credere Mena:
Mirari secum tacitus. Quid multa? " Benigne,"
Respondet. ¶ " Neget ille mihi?" ¶ " Negat improbus, et te
" Negligit aut horret." Vulteium mane Philippus
Vilia vendentem tunicato scruta popello 65

57. *Loco.* At the proper time, according to the occasion. Comp. Carm. IV. 12. 28: *Dulce est desipere* in loco, and Ter. Adelph. II. 2. 2: *Pecuniam* in loco *negligere, interdum 'st maximum lucrum.*

Ib. *Cessare.* Relaxed exertion—gave himself relaxation from business.

Ib. *Quærere.* As before, Sat. I. 1. 92, in the sense *rem quærere.*

Ib. *Uti.* To spend, enjoy what he had acquired.

58. *Parvis.* In the same sense as l. 44, humble, suiting his rank in life.

Ib. *Lare certo. Lar* for *domus*, as frequently. Comp. note, Sat. II. 3. 165. Mena had a house of his own; he was, as we say, a householder. **Lare certo*, for this Bentley reads *lare curto*, comparing Carm. I. 12: *Et avitus arto* cum lare *fundus. Certo* denotes that he was not a lodger. Bentleys' reading would be a repetition of *tenui censu*, above.

59. *Ludis*, scil. scenicis. *Campo*, scil. *Martio.* After business was over, Mena visited the Campus, suppose for exercise, and the society of the friends that he might meet there.

60. Quamvis referas memori mihi pectore cuncta,
Non tamen interpres tantundem juveris.

Philippus wished to have some conversation with Mena himself on the points, regarding which the slave informed him.

Ib. *Dic—veniat*, scil. *ut veniat.*

61. *Non sanè.* Horace shows his judgment. The interest of a narrative often evaporates by delay, and the effect is marred by prolixity. Our poet, hurrying forward, supposes the slave to have returned and given his master's message to Mena.

Ib. *Credere*, scil. potuit.

62. *Tacitus.* Although surprised; he did not express it.

Ib. *Quid multa?* scil. opus est dicere, or dicam, as before.

Ib. *Benignè.* Comp. note, l. 16.

63. *Neget ille mihi.* Philippus to his slave on returning from Mena. *The force of the subjunctive is, " Can it be possible that he refuses me? can he reject my invitation?"

Ib. *Negat improbus*, &c. The slave in reply.

Ib. *Improbus.* The impudent, insolent fellow, as refusing the honour.

64. *Negligit.* Slights. *Horret.* As Philippus was so much Mena's superior in rank, he looked up to him with a kind of dread, which made him shrink from forming an acquaintance, however desirable it might be.

65. *Vilia.* Things of little value.

Ib. *Tunicato.* The lower classes were not able to purchase a *toga*—their

Occupat, et salvere jubet prior. Ille Philippo
Excusare laborem, et mercenaria vincla,
Quod non mane domum venisset; denique quod non
Providisset eum. ¶ "Sic ignovisse putato 69
Me tibi, si cœnas hodie mecum." ¶ "Ut libet."
¶ "Ergo

dress even out of doors was the *tunica*. In the country parts also the *toga* was not generally used. Thus Juven. Sat. III. (quoted by Baxter): *Pars magna Italiæ est (si verum admittimus) in quâ Nemo togam sumit nisi mortuus.*

65. *Scruta.* Old clothes, second-hand furniture, &c Such things (as Doëring remarks) Mena, in pursuing his occupation, might have had opportunities of purchasing, whence it is easy to perceive how he was at once *præco* and *scrutarius*, a person who sold *scruta*. There appears, however, no necessity for supposing that Mena was also *scrutarius* a broker. He might have been selling *scruta* by auction. And thus Torrentius. Comp. Juven. Sat. VII. 9: *ames nomen victumque Machæræ, Et* vendas *potius, commissa quod* auctio vendit *Stantibus, œnophorum, tripodes, armaria, cistas.*

66. *Occupat.* φθάνει προσαγορεύων. Surprises—comes on him before he is aware of his approach. Comp. the use of this word, Sat. I. 9. 6.

Ib. *Salvere jubet prior*, i. e. says to him *salve* before he (Mena) could say it to him—salutes him first.

67. *Excusare.* Pleads as his apology—makes as his excuse. Similarly, Tacit. Annal. I. 47: *Simul adolescentibus* excusatum *quædam ad patrem rejicere*, where *excusatum* means an apology to offer—an excuse to plead for not complying, scil. *quædam ad patrem rejicere.* *Cic. Phil. IX. 4: *excusare morbum*, "to plead illness as an excuse."

Ib. *Mercenaria vincla.* The engagements of business—the necessity imposed on him by receiving *merces* as *præco* to attend to the duties of his calling.

68. *Non mane domum venisset.* Persons of distinction held a kind of levee in the morning, at which it was customary for clients and others to appear to pay their respects—*salutandi causa.* Comp. note, Sat. I. 6. 101, and Virg. Georg. II. 461: *Si non ingentem foribus domus alta superbis* Mane salutantum *totis vomit ædibus undam.* Juven. Sat. X. 162:

> Miranduque cliens sedet ad prætoria regis,
> Donec Bithyno libeat vigilare tyranno.

The invitation of Philippus required this mark of attention from Mena; or refer it to his calling at that time to thank him personally for his kindness, and apologise for his having declined the invitation.

69. *Providisset eum.* The inferior in this case should have been the first to notice, whereas Philippus *occupat*, et *salvere jubet prior*.

Ib. *Sic.* On this condition.

70. *Ut libet.* As our phrase, if you please.

Ib. *Ergo*, "Then;" as Mena promised that he would go, Philippus tells the hour.

" Post nonam venies : nunc i, rem strenuus auge."
¶ Ut ventum ad cœnam est, dicenda tacenda locutus,
Tandem dormitum dimittitur. Hic, ubi sæpe
Occultum visus piscis decurrere ad hamum,
Mane cliens et jam certus conviva, jubetur
Rura suburbana indictis comes ire Latinis.
Impositus mannis, agrum cœlumque Sabinum
Non cessat laudare. Videt ridetque Philippus :
Et, sibi dum requiem, dum risus undique quærit,

71. *Post nonam.* Comp. note, Sat. II. 7. 33.

72. *Dicenda tacenda.* *ῥητὰ καὶ ἀῤῥητα—fanda nefanda—digna atque indigna.* Virg. Æn. IX. 595 ; XII. 811. Under the influence of Philip's wine, or from his ignorance of the etiquette of society, Meno spoke out whatever occurred to him, careless whether it were *dicendum* or *tacendum*, fit to be spoken or not.

73. *Dimittitur.* To his own house. **Mænas*, ignorant of polite society, had to be *reminded* to depart.

Ib. *Hic*, scil. Mena.

Ib. *Ubi.* I do not clearly understand this *ubi*. Is the meaning that Philip's house had been injurious in misleading even other clients ?—G. It seems to mean *when*, not *where*, and *piscis* is not used metaphorically, but *sicut* that should precede it, is omitted, as frequently.

74. *Occultum—hamum.* Mena's constant attendance at the house of Philip, is compared with a fish's approaching a baited hook. He did not know that what he sought would prove his destruction. The acquaintance with the great has seductive attractions, but often involves the loss of happiness.

75. *Mane cliens.* Comp. note, l. 68.

76. *Indictis—Latinis.* The *Latinæ feriæ* were holidays, the festivals of all the towns in Latium, instituted by Tarquinius Superbus ; during these a bull was sacrificed on *Mons Albanus* to Jupiter Latialis. They lasted originally one, then two, afterwards for three, and finally for four days. *Indictæ* is then applied to them as they were a moveable festival, celebrated on whatever days were appointed by the consul. *As there was no business transacted at court, Philip was able to leave Rome.

77. *Impositus mannis.* Either in a chariot drawn by mules ; or riding out on a mule, as Virg. Georg. III. : Imposti *dorso atque equitem docuere sub armis.*

Ib. *Cœlumque Sabinum.* The Sabine air. Thus Juven. III. 84 : *Usque adeo nihil est, quòd nostra infantia* cœlum *Hausit Aventinum, bacca nutrita Sabina ?*

78. *Videt.* Understands the object of Vulteius in his praises.

79. *Requiem.* A resting-place, *locum quo interjungat*.—B. Cicero usually calls it *diversorium*.—G. What may supply him with amusement and recreation.—Z. A retreat where far from crowds and bustle he may enjoy rest.—D. *The interpretation of Zeunius is adopted by Orellius, "dum sibi *undique*, quoque modo, oblectationem et recreationem a forensibus negotiis parat."

Dum septem donat sestertia, mutua septem
Promittit, persuadet, uti mercetur agellum.
Mercatur: ne te longis ambagibus ultra
Quam satis est morer; ex nitido fit rusticus, atque
Sulcos et vineta crepat mera, præparat ulmos,
Immoritur studiis, et amore senescit habendi.
Verum ubi oves furto, morbo periere capellæ,
Spem mentita seges, bos est enectus arando;
Offensus damnis, media de nocte caballum
Arripit, iratusque Philippi tendit ad ædes.
Quem simul aspexit scabrum intonsumque Philippus,
" Durus," ait, " Vultei, nimis attentusque videris
" Esse mihi." " Pol, me miserum, patrone, vocares,
" Si velles," inquit, " verum mihi ponere nomen.

79. *Risus.* Amusement, diversion.

80. *Donat,* scil. Vulteio. *Sestertia.* Comp. note, Sat. I. 3. 15.

Ib. *Septem,* scil. alia sestertia.

83. *Nitido.* A citizen attentive to his appearance. It is used in a sense almost the same as our word "dandy."

84. *Crepat.* Speaks of—talks of.

Ib. *Mera.* Nothing but. Comp. Cic. de Orat. II. 22: meri *principes.*

Ib. *Præparat ulmos.* For training the vines on.

85. *Immoritur.* The intensity of application to any pursuit is hyperbolically expressed by *immori,* as our phrase "to kill one's self."

Ib. *Amore senescit habendi.* Brings on premature old age through his love of amassing wealth; or understand *senescit* in the sense, "becomes inveterate," as in Juven. Sat. VII. 52: *et ægro in corde* senescit. **Senescit,* "γήσκει, macrescit et canescit." Orell.

Ib. *Amore—habendi.* Comp. Virg. Georg. IV. 177: *apes* amor *urget* habendi.

87. *Mentita—est.* Disappointed—deceived.

88. *Offensus.* Provoked—enraged.

Ib. *Mediâ de nocte.* Juven. XIV. 187: *Post finem autumni media de nocte supinum.*

89. *Iratus.* With himself for abandoning his former mode of life.

90. *Scabrum.* Since Mena had become a farmer he was no longer *nitidus;* he neglected his person, and was *scaber,* squalid. *Compare the description given of Timon by Lucian: πινακὸς ὅλος καὶ αὐχμιῶν καὶ ὑποδιφθέρος.

91. *Durus.* Hard-working. *Vultei.* A dissyllable.

Ib. *Attentus.* Devoted to business, anxious about making money.

92. Comp. Eurip. Iphig. in Taur. 499:

Σοὶ δ' ὄνομα ποῖον ἔθεθ' ὁ γεννήσας πατήρ
Τὸ μὲν δίκαιον, δυστυχεῖς καλοιμεθ' ἄν

"Quod te per Genium, Dextramque deosque Penates
"Obsecro et obtestor, vitæ me redde priori." 95
¶ Qui semel aspexit, quantum dimissa petitis
Præstent, mature redeat, repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

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# EPISTOLA VIII.

## AD CELSUM ALBINOVANUM.

CELSO gaudere, et bene rem gerere Albinovano,

already noticed by Markland. Explic. veter. aliq. 255, and Pors. Advers. p. 260.

92. *Pol*, i. e. per Pollucem.

93. *Ponere*. As before for *imponere*, Sat. II. 3. 48.

94. *Quòd*, i. e. propter quod. This frequently commences adjurations. Thus Virg. Æn. II. 141: Quòd *te per superos*. VI. 363: Quòd *te per cæli jucundum lumen et auras*. Ter. And. I. 5. 54: Quòd *ego te per hanc dextram*.

Ib. *Genium*. Tibull. IV. 5. 6: *Perque tuos oculos*, per genium *que rogo*. Ter. And. I. 5. 54: per *hanc dextram oro et genium tuum*, but others read *ingenium*. The *genius* was the deity under whose guardianship each person was supposed to be from birth till death. Zeunius remarks that it was customary for slaves and clients to swear *per genium* of their master or patron.

Ib. *Dextram*, i. e. per fidem, as the right hand was the pledge *fidei*.

95. *Vitæ—priori*. Comp. note, Sat. II. 3. 15, and Tacit. Annal. III. 10: *ut* priorem vitam *accusaret obtinuit*.

96. *Semel aspexit*. Comp. Carm. IV. 3. 1: *Quem tu, Melpomene*, semel *Nascentem placido lumine* videris.

Ib. *Dimissa*. The things—the pursuit or manner of life which he has given up.

97. *Præstent*. Excel—surpass—are superior to.

98. *Modulo*. *Pes ligneus sive forma*, i. e. a last. Vid. Epist. X. 42. Similarly the Greek proverb: Μὴ ὑπὲς πόδα τὸ ὑπόδημα.—B. *Modulo ac pede*, is the same as *modulo pedis*—the measure of his foot.

Ib. *Verum est*, i. e. *æquum est decet*, as before Sat. II. 3. 311. *Compare also Epp. I. 12. 23. Livy, II. 48. 2. Ἀληθὲς is similarly used for δίκαιον by Demosth.

EPISTOLA VIII.—Horace writes to his friend Celsus, and informs him of a malady under which he is labouring, that renders him miserable. It has attacked his mind rather than his body, and displays itself in indifference and peevishness. He obstinately pursues what has been injurious, whilst he shuns what might be beneficial; and with capricious inconstancy, discontented with what he has, longs for what he has not. Some commentators suppose that the poet in this covert way attacks the faults of his friend Celsus.

Musa rogata, refer, comiti scribæque Neronis.
Si quæret, quid agam, dic, multa et pulchra minantem,
Vivere nec recte nec suaviter: haud quia grando
Contuderit vites, oleamve momorderit æstus,
Nec quia longinquis armentum ægrotet in agris;
Sed quia, mente minus validus, quam corpore toto,

Indeed there is an unusual asperity in the latter, and the picture of a miserable hypocondriac but little resembles our poet.

1. *Celso—Albinovano.* Perhaps the same mentioned, Epist. I. 3. 15. D. Weichert and Jahn think that they are different persons; but there is scarcely enough known to form a judgment.

1b. *Gaudere, et bene rem gerere.* Instead of *salutem*, the usual Latin introduction to a letter, Horace uses the Greek form χαίρειν καὶ εὐπράττειν

2. *Musa.* The muse is invoked in accordance with poetic usage. The poet thinks—she communicates his thoughts.

1b. *Rogata.* Comp. note, Sat. II. 4. 88. Sat. II. 3. 176. **Rogata*, scil. *a me*, not *a Celso.*

1b. *Refer.* Bear wishes in my name, *gaudere, et bene rem gerere.*

1b. *Comiti scribæque Neronis.* He was attached to the retinue of Tiberius in his eastern expedition, in the capacity of secretary. Comp. Epist. I. 3. Introduc. and l. 15. *Those young men of good family, who obtained the office of *scribæ*, were employed upon dispatches requiring secrecy. Ordinary communications were written by *Servi* or *Liberti.*

1b. *Neronis.* Tiberius Claudius Nero. Comp. note, Epist. I. 3. 2.

3. *Minantem.* Purposing—intending—projecting. Horace was making many and excellent resolutions, suppose of reformation.

4. *Vivere nec recte, nec suaviter.* Horace draws an Epicurean distinction between *vivere recte* and *vivere suaviter*—a life of virtue, and one of pleasure.

1b. *Haud quia.* But the cause of my living so is not that hail showers have destroyed my grapes, nor that the excessive heat has injured my olives, nor that any disease has attacked my cattle in remote pastures. The causes which disturb the avaricious do not disquiet me, but *quia mente minus validus*, &c. The introduction of these negatives seems to favour the opinion that it is really the character of Celsus which is sketched.—*Calidus excusso ruspendit naso.*

5. *Momorderit.* *Mordere*, as *urere*, is applied either to heat or to cold. Comp. Sat. II. 6. 45: *Matutina parum cautos jam* frigora mordent. Virg. Georg. I. 93: *aut Boreæ penetrabile* frigus adurat.

1b. *Oleamve.* We have thus read with Bentley; the common reading is *oleamque*, "qui! uno eodemque tempore et grando vitibus nocet, et æstus oleæ?" *Bent.*

6. *Longinquis—agris.* The wealthy sent their cattle to the pasture grounds of Calabria and Lucania. Comp. note, Sat. I. 6. 59. *The reading *arvis* is incorrect; for *agri* denotes *pasture* lands. *Arva*, fields ploughed for *wheat.*

7. *Mente minùs validus.* His mind was the seat of his disorder—he was labouring under that morbid affection of the nerves, hypocondria, persuaded

Nil audire velim, nil discere, quod levet ægrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno;
Quæ nocuere, sequar; fugiam, quæ profore credam:
Romæ Tibur amem ventosus, Tibure Romam.
Post hæc, ut valeat, quo pacto rem gerat et se;
Ut placeat Juveni, percontare, utque cohorti
Si dicet, "Recte;" primum gaudere; subinde
Præceptum auriculis hoc instillare memento:
"Ut tu fortunam, sic nos te, Celse, feremus."

that he was sick, yet unwilling to receive advice, irritable, perverse, and fickle.

8. Comp. Epist. I. 1. 48: Discere et audire *et meliora credere non vis.*

9. *Offendar*, scil. quia (l. 7) *offendar*, as also *irascar, sequar, fugiam*, and *amem.*

Ib. **Medicis*, i. e. *Amicis*, who advised him to rouse himself from his lethargy.

10. *Cur*, This has here an unusual meaning, *because;* Lambinus illustrates it in his note; Doering cites Plin. Epist. III. 5: *Repeto, me correptum ab eo*, cur *ambularem*, already quoted by Facciolati in verb. *Horace has supplied a parallel, *cur tibi junior læsa prænituit fide.* Od. I. XXXIII. 4. "*Cur* idem fere ac *propterea quod*, sed illud est discrimen, quod hoc rationem simpliciter significat, alterum ductum est ex directa interrogatione." Orell.

Ib. *Arcere—veterno*, i. e. *arcere* veternum by hypallage, or interpret *arcere*, defend, save, rescue. Comp. Virg. Æn. VIII. 73: *Accipite Ænean, et tandem* arcete periclis.

Ib. *Veterno*. Lethargy. Comp. note, Sat. II. 3. 30.

Ib. **Funesto*. This disease was very dangerous. "Id genus (*morbi*) acutum est, et nisi succurritur, celeriter jugulat." Celsus.

11. Like the Medea of Ovid; *video meliora proboque Deteriora sequor.*—G.

Ib. *Nocuere*. Have been injurious.

12. *Tibur*. Comp. note, Sat. II. 4. 70.

Ib. *Ventosus*. Fickle as the wind.

Ib. *Tibure*. There is a similar change of case in Juven. Sat. III. 210: *Aut* Fabrateriæ *domus aut* Frusinone *paratur.*

13. *Rem gerat et se*. *Rem gerat*—as secretary to Tiberius. *Se gerat*—his private occupations.

14. *Juveni*. Tiberius, then about twenty-two years of age.—A.

Ib. *Cohorti*. Comp. note, Epist. I. 3. 6. *Scipio Africanus Minor, introduced the custom of having *comites* attached to the general.

15. *Recte*, scil. *rem et se gerere, et Juveni placere.*

Ib. *Gaudere*, supp. me dicito, Sch. Cruq.

17. Fortune now smiles on you, Celsus. The estimation in which you may be held depends on the way in which you conduct yourself in your prosperity. We shall continue friends as we have been, if you are not too much elated by good fortune.

Ib. *Fortunam*, scil. *feres*. *Quippe secundæ res sapientium animos fatigant.*

# EPISTOLA IX.

## AD CLAUDIUM NERONEM.

SEPTIMIUS, Claudi, nimirum intelligit unus,
Quanti me facias: nam cum rogat, et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis,

EPISTOLA IX.—Horace introduces his friend Septimius to Tiberius, the step-son of Augustus. The letter, although short, displays graces of the highest order, affection, delicacy and judgment.

It appears to have been written a short time before Tiberius went to the East. *It is important to remark the date, A. U. C. 732, or 734, when the cruel and dark temper of Tiberius had not yet shown itself. See Tacit. Ann. VI. 51: "Egregius vita famaque, quoad privatus vel in imperio sub Augusto fuerat.

1. *Septimius.* Comp. note, Epist. I. 3. 9.

Ib. *Claudi.* Comp. note, Epist. I. 3. 2.

Ib. *Nimirum.* Assuredly, without doubt.

Ib. *Unus.* "Nam quid possim videt ac novit me valdius ipso."—B. As he is (*unus*) the only person, it removes any apprehension of his troubling Tiberius with other introductory letters.—Z. and Orell. Horace modestly insinuates that he is not himself aware of having influence with Tiberius. "My friend Septimius, who considers that a letter from me will be a sufficient introduction to your acquaintance, *unus intelligit quanti me facias*, for he knows more than I do myself."

2. *Quanti.* The gen. of value.

Ib. *Nam.* Join this to line 6.

Ib. *Et prece cogit.* Our poet shows that he is an intimate and dear friend, whose entreaties *cogunt*. Comp. Luc. Charon., τί γὰρ ἂν καὶ πάθοι τις, ὁπότις φίλος τις ὢν βιάζοιτο;

Ib. **Rogat et prece cogit*, "ita rogat, ut me precibus suis quasi cogat." ORELL. The πειθανάγκη of the Greeks.

3. *Scilicet.* Cruq. and Lambin. place a comma after this, and join it with *cogit* in the preceding line. The former interprets it by *certe;* the latter appears to consider it equivalent to "in a manner." Doëring punctuates as in the text, and explains it by *eo nomine ut.* Perhaps it is used almost as our word "actually," when it signifies "no less than." Horace marks his consciousness, that compliance with such a request of his friend may expose him to the charge of presumption. Comp. the use of *scilicet* in Virg. Georg. I. 282, and II. 534:

Scilicet et rerum facta est pulcherrima Roma.

Ib. *Tradere.* Comp. Sat. I. 9. 47.

4. *Dignum mente,* &c. As a person *dignum mente,* &c.; who comes up to the high standard of character which you require in friends, and whom you may safely admit amongst the intimates that frequent your house; simply, worthy of the esteem and confidence of, &c.

Ib. *Mente.* The judgment, the discrimination, the taste

Munere cum fungi propioris censet amici,
Quid possim, videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem:
Sed timui, mea ne finxisse minora putarer;
Dissimulator opis propriæ, mihi commodus uni.
Sic ego, majoris fugiens opprobria culpæ,
Frontis ad urbanæ descendi præmia. Quod si

4. *Domoque.* The society at Nero's house—his friends.

Ib. *Legentis honesta.* Comp. Sat. I. 6. 51: *Præsertim cautum dignos assumere. Legentis*—selecting.

5. *Munere fungi.* That I act the part—fill the station—hold the rank.

Ib. **Cum.* The whole construction may be either *Nam cum rogat*, &c.—*Quid possim videt:* taking *munere—amici*, as parenthetic; or *munere ... cum* is used *ἀσυνδετῶς* for *munere ... et cum.* In both cases *quid possim* is the apodosis.

6. *Quid possim.* My influence with you.

7. *Abirem.* As the common English phrase *to get off.*

8. *Mea.* My influence.

Ib. *Minora.* Less than it really is.

9. *Opis.* Strength, interest with you.

Ib. **Dissimulator, εἴρων,* thus defined by Aristot. ad Nichom. IV. 3: *ὁ δὲ εἴρων δοκεῖ ἀφαιρεῖσθαι τὰ ὑπάρχοντα ἢ ἐλλάττω ποιεῖν. Lamb.*

Ib. *Mihi commodus uni,* i. e. possessed of the same fault as the Greek (Juven. III. 110) *Qui gentis vitio nunquam partitur amicum, solus habet.* Selfish, willing to serve no one but himself; studying his own interest alone; *dives sibi, pauper amicis.*

10. *Majoris—culpæ.* The fault was *mea finxisse minora*, &c.

11. *Frontis urbanæ.* City effrontery—assurance. As the manners of those accustomed to society in the city do not possess the bashfulness and retiring timidity of residents in the country, but, rather, are often marked by pushing forwardness, *urbana frons* is used for assurance.

Ib. *Frontis. Frons* is frequently used for modesty, as *face* with us for the opposite. Comp. Juven. Sat. VIII. 187: *populi* frons *durior hujus.* XIII. 241: *Quando recepit Ejectum semel atritâ de* fronte *ruborem.* Pers. Sat. V. 103: *exclamet Melicerta perisse* Frontem *de rebus.*

Ib. *Descendi. Descendere* is elegantly applied to persons, who, although at first reluctant, are at length induced to do any anything.—D. Comp. Virg. Æn. V. 782: *Cogunt, me, Neptune, preces* descendere in omnes. *Thus Orellius, "*Descendi,* usurpatur de re, quam minus dignam nobis censentes prope inviti suscipimus."

"Dicit se velut in arenam decendisse ad acquirenda præmia frontis, h. e. impudentiæ, qualis esse soleat hominum urbanorum, quibus fere datur, quod petunt."—Bothe, i. e. I have put in for the rewards which assurance wins—for the prize of city assurance.

Perhaps it rather refers *to going down to the Campus Martius*, where the *comitia* were held, and thus is used for *standing as a candidate.* Comp. Carm. III. 1. 11: Descendat *in campum petitor.* Translate then, "I have put in, or stood candidate."

Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

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# EPISTOLA X.

## AD FUSCUM ARISTIUM

URBIS amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera pæne gemelli,
Fraternis animis, quicquid negat alter, et alter;

11. *Præmia.* This is usually interpreted as *dotes;* i. e. the words *urbanæ frontis præmia,* together, are taken to signify "impudence," "assurance," which is conferred by possessing *urbana frons; impudentia enim* præmium *est* urbanæ frontis. Transl. however, "I have put in for the prize of city assurance." Horace evidently means, whatever be the immediate reference of the words, that his giving Septimius this introduction to Tiberius was *frontis ad urbanæ præmia descendere.*

12. *Depositum—pudorem.* In writing to you. *Amici jussa.* For Septimius *prece cogit.*

13. *Scribe.* Enrol. *Tui gregis. Adscribe hunc tui gregis* numero.

Ib. *Gregis.* Society, circle of friends.

Ib. *Fortem—bonumque. καλὸν κἀγαθὸν εἶναι. Fortem* in reference to moral courage, and strength of mind (Comp. Sat. II. 1. 16); *bonum*—both willing and able to serve his friends.—Zeun.

Ib. *Fortem.* There are so many modifications of the primary meaning of this word, that it is often extremely difficult to find an English word which will accurately express it. Its ordinary meanings are brave, courageous, gallant, magnanimous, high-spirited, resolute, firm. It is also used as independent, well-bred; and stout, strong, sturdy. Here *fortem bonumque* appears to denote a man of spirit and integrity, gallant and good, steady and true.

Ib. *Crede.* Trust me, take my word that he is, believe him to be.

EPISTOLA X.—Horace asserts the superiority of the country to the city.

1. *Fuscum.* The same mentioned, Sat. I. 9. 61, and Sat. I. 10. 83. He appears to have been influenced by the love of display and wealth to prefer a city life. Accordingly Horace endeavours in this Epistle to show the superiority of the simple attractions of the country, and the inquietudes which attend on the pursuit of pomp and riches.

Ib. *Salvere jubemus.* The usual salutation when friends met was *salve;* in letters *salvere jubeo.* Comp. Epist. I. 7. 66.

3. *Cetera,* scil. *κατὰ cetera.* *The same construction is found in this Epistle, l. 50; Od. IV. 2. 60.

Ib. *Gemelli.* Thus Sat. II. 3. 44: *par nobile fratrum, Nequitia et nugis pravorum et amore* gemellum.

4. *Fraternis animis.* With brotherly affection. The close connexion between friends is often compared with the relation between brothers. Comp. Epist. I. 3. 35.

Annuimus pariter vetuli notique columbi.
Tu nidum servas, ego laudo ruris amœni
Rivos, et musco circumlita saxa, nemusque.
Quid quæris? vivo et regno, simul ista reliqui,
Quæ vos ad cœlum effertis rumore secundo,
Utque sacerdotis fugitivus, liba recuso;
Pane egeo jam mellitis potiore placentis.
Vivere naturæ si convenienter oportet,

4. *Alter.* The one; *et alter,* the other also, *negat.* Sch. Cruq. compares Sall. Bell. Cat. 20: *Idem velle atque nolle ea demum firma amicitia est.*

5. *Annuimus.* We nod assent, i. e. if one says that anything is so—affirms anything—the other agrees.

Ib. *Vetuli notique.* The particle of comparison *sicuti* is omitted, as we have met frequently.

Ib. *Noti.* Familiar with each other—long acquainted, and thus more attached.

6. *Nidum.* The comparison is preserved. Fuscus remains in the nest (the city), whilst Horace prefers to range amidst the variety of the country.

Ib. *Servas.* In the sense "keep to," "remain in." Comp. Epist. I. 5. 31.

8. *Quid quæris?* This is a phrase, meaning the same as *quid multa?* "in short;" as if *quid* amplius *quæris?* The interpretation "do you ask why," is specious, but incorrect.

Ib. *Ista.* Contemptuously of the enjoyments of the city, as they appeared to Fuscus.

9. *Vos.* Urbis amatores.

Ib. *Rumore secundo.* With favouring acclaim—with loud applause. Heyne on Virg. Æn. VIII. 90, traces the word *rumor* to *ruere,* as if it originally meant πίτυλος, the noise made by the oars in water—*ruitur seu eruitur aqua remo, adeoque ex impulsu strepitus oritur.* Hence it was applied to any noise or murmuring sound, but particularly that of fame, and is also used for *plausus.* *The word is rather derived from the noise of running water, from the root *ri,* "to flow," in *Rhi-ne, Rho-ne, Teba-ris,* "the mountain stream," ῥεω ῥοθος, &c.

10. *Sacerdotis fugitivus.* Horace says, that like the runaway slave of the priest, *liba recusat.*

Ib. *Liba.* These were small cakes made of flour, honey, and oil, which were offered in religious veneration to the gods, Bacchus, Ceres, Pan, &c. The priests, of course, appropriated them to themselves, and, as they had an over-abundance, gave them to their slaves as their allowance. But they, tired of eating sweets constantly, soon preferred plain bread. Horace then illustrates the contrast between the plain simplicity of country life and the surfeiting pleasures of the city, by the difference between plain bread and cakes.

11. *Pane egeo,* scil. ut sacerdotis servus, who ran away, as he was tired of cakes. **Pane egeo* are the words of Horace.

Ib. *Placentis.* These were properly cakes made of flour, cheese, and honey.

12. *Naturæ—convenienter.* ὁμολογουμένως τῇ φύσει, conformably to nature. Comp. Sat. I. 1. 49: *intra* naturæ *fines* viventi. The majority of men do

Ponendæque domo quærenda est area primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes? ubi gratior aura
Leniat et rabiem Canis, et momenta Leonis,
Cum semel accepit solem furibundus acutum?
Est ubi depellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,

not live in conformity to nature. They have artificial wants and desires; she is content with little.

13. *Ponendæque domo.* For building—erecting a house.

Ib. *Area.* A site—a spot of ground.

14. *Beato.* As rendering those who reside there *beatos*;—D. Or, as possessing the advantages mentioned, ll. 15—21.

15. *Est ubi*, i. e. *estne* locus *ubi*. Similarly in Greek ἔστιν ὅπου.

16. *Rabiem Canis.* Comp. note, Sat. I. 7. 25; II. 5. 39.

Ib. *Momenta Leonis.* The season—the time of Leo. The sun is in this sign of the Zodiac part of July and August.

17. *Furibundus*, scil. Leo. *Acutum*, the burning—the scorching. **Acutum, μένος ὀξὺς ἠελίοιο.* Hesiod. Op. 410.

18. *Est ubi.* As before, l. 15.

Ib. *Invida cura.* By which those are tortured who behold others more elevated, or wealthy than themselves. This happens chiefly in the city.—D. Comp. Virg. Georg. II. 449: *aut* invidit *habenti.*

Anxiety, "which grudges repose," which prevents them from sleeping.—L. Comp. Virg. Georg. III.: *nec* somnos *abrumpit* cura *salubres.* Æn. IV. 5: *nec placidam membris dat* cura *quietem.* Juven. Sat. XIII. 217: *nocte brevem si forte indulsit* cura *soporem.* Carm. IV. 8. 23: *si taciturnitas obstaret meritis* invida *Romuli.*

19. Is the carpet of the grass less pleasant to walk on than the tesselated pavement? By it two senses are gratified, by the varied hues of marble but one.

Ib. *Libycis—lapillis.* Than the tesselated or mosaic pavements made of Numidian marble. M. Lepidus was the first who introduced the Numidian marble at Rome, for which he was severely censured. Plin. XXXVI. 6. *Lapilli, λιθοστρώτα*, are the small pieces which were arranged so as to form figures on the pavement, as pebbles, or shells of different colours, are sometimes used at present to form the floor of summer-houses. **Lapillis.* "Quum in versu priore de *somno* sit sermo mentis, suspicio inde mihi suborta est, pro *lapillis* ab auctoris manu *tapetis* forte exstitisse." *Bent.*

Ib. *Olet.* The Lybian marble could compete only as to *nitor.* **Olet*, "Quatenus floribus vel liquoribus odoratis spargebantur etiam pavimenta." Orell.

20. *Tendit.* In the same sense, as before, Epist. I. 7. 31.

Ib. *Plumbum.* The leaden pipes in which it was conveyed through the city. Rome was abundantly supplied with water by aqueducts. These were of vast size and extent; some of them commenced ten, others twenty, and one the Aqua Claudia, and Anio Novus, even forty miles from the city. The first

Quam quæ per pronum trepidat cum murmure rivum ?
Nempe inter varias nutritur silva columnas,
Laudaturque domus, longos quæ prospicit agros.
Naturam expelles furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
Non, qui Sidonio contendere callidus ostro

work of this kind was that of Appius Claudius, who constructed it the same year (442. A. U. C.) that his road, the *Via Appia*, was laid down.

21. *Trepidat.* The hurry of the descending stream is elegantly expressed by *trepidat.* *Indeed the whole verse forms a beautiful onomatopœia. Comp. Od. II. 3. 11, *obliquo laboret Lympha fugax trepidare rivo.*

22. The taste for a country life is the gift of nature, which, however suppressed by art, will still manifest itself. It is thus that those who live in the city betray their love of the country by rearing trees, and by their preferring a house which commands a view of the distant fields.

Ib. *Inter varias—columnas.* The open space (called *impluvium*) in the midst of the Roman houses, resembling our court-yard, was frequently planted with trees. Near these the more wealthy had porticos for recreation or exercise, supported on marble pillars. Hence *inter—columnas nutritur silva.* Comp. Virg. Æn. II. 512:

Ædibus in mediis, nudoque sub ætheris axe,
Ingens ara fuit; juxtàque veterrima laurus.

and 528:

Porticibus longis fugit, et vacua atria lustrat.

Ib. *Varias.* Of variegated marble.

24. Notwithstanding all the efforts of man to banish what is natural, nature triumphs over the corruptions of art. However factitious his taste, however artificial his life, still nature asserts her power, and recalls to his mind its original feelings.

Ib. *Naturam.* That natural taste which prompts men to enjoy the pleasures of a rural life; habit and education instil a preference for the city.

Ib. *Expelles furcâ.* A proverbial expression for removing, putting away, what we dislike or despise, derived from the use of the fork in the farm yard. The Greek expression is διχεάνοις ὠθεῖν. Comp. Lucian. Timon.: καὶ μόνου οὐχὶ διχεᾶνοις μὲ ἐξελάθει τῆς οἰκίας. *Expellas* is "you can expel." *Expelles*, "you desire to expel." *Bent.*

Ib. *Tamen usque recurret.* Comp. Juven. Sat. XIII. 239: Tamen *ad mores* natura recurrit, *Damnatos, fixa et mutari nescia.*

25. *Mala—fastidia.* The unreasonable disrelish for the homeliness of rural life, that perversion of taste, which leads men to dislike the country; that affected delicacy which loathes the simplicity of nature.

Ib. *Furtim.* Imperceptibly, insensibly.

26. Nature is compared with genuine — art, with counterfeit purple. Nature resides in the country, art in the city. The enjoyments of the two places are as distinct as cloths dyed at Tyre and Aquinum, and the loss, which that man entails on himself, who makes a wrong selection, may be compared with the injury suffered by the merchant who mistakes counterfeit for genuine purple. Simply, the merchant who cannot distinguish between

Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnum propiusve medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundæ,
Mutatæ quatient: si quid mirabere, pones

the genuine and counterfeit purple, does not receive greater injury from ignorance, than that man does who cannot trace the difference between what is true and false, pure and alloyed.

26. *Sidonio.* Sidon and Tyre, in Phœnicia, were celebrated for having the finest purple dye. *The penult is short here; elsewhere it is long.

Ib. *Contendere.* The meaning of this word here has been much disputed. Cruq. and Lambin. assign to it a sense in which it is often found, "to vie," "to compete;" "to rival;" but Torrent. interprets "to compare," in which he is followed by Baxt., Zeunius, Doëring, Anthon, &c. This interpretation is countenanced by the practice of *stretching out* cloths *near each other* that the difference may be more clearly perceived. Explain then with Doëring, *contendere callidus*, "to distinguish by comparing," or let *contendère* by itself be "to stretch out near each other," in the sense, that in order to distinguish these purples, it was necessary to place them near to each other, otherwise they must be mistaken. According to the opinion of C. and L. the order is, *qui callidus* (or *callidus qui*) *nescit vellera potantia Aquinatem fucum contendère Sidonio ostro*—and the meaning of *contendere* is, "to rival." "to be so like the Sidonian purple that it is difficult to distinguish them."

Ib. *Callidus nescit.* Qui non est eâ calliditate et sollertiâ ut sciat.—L. *Callidus* for *callide.*—Z. Comp. Sat. II. 3. 23. 7. 75. Juven. Sat. IV. 139: *ostrea* callebat *primo deprendere morsu.* Pers. Sat. V. 105: *et veri speciem dignoscere* calles.

Ib. *Ostro.* The dye obtained from *ostrea*, shell-fish, called *murices.* **Ostro* is the dative on *contendere.*

27. *Aquinatem.* A town of the Volsci (known to the scholar as the birthplace of Juvenal), where a purple was manufactured in imitation of the Tyrian.

Ib. *Potantia vellera fucum.* Dyed cloths are poetically *potantia vellera fucum.*

Ib. *Fucum.* Dye obtained from the *fucus*, a kind of sea-weed, perhaps the same as the *red alkanet.* *The *Fucus* appears to have been used to form a body for the *Murex.*

28. *Certius accipiet damnum.* From his ignorance, by which he may mistake the counterfeit for the genuine.

Ib. *Damnum.* The Sidonian was much more precious than that of Aquinum. Pliny tells us that a pound of Tyrian purple could scarcely be purchased for 1,000 denarii.

Ib. *Propriusve medullis.* That penetrates more deeply, is felt more acutely.

30. Horace shows the disadvantages of living in the city. In it ambition and avarice are stimulated, which render disappointments and misfortunes more painful, and hold their votaries in servile submission to their dictates.

Ib. *Plùs nimio.* A strong expression for *ultra modum*, immoderately.

31. *Mutatæ*, scil. res *mutatæ. Quatient*, bend down—sink—give a severe blow to.

Invitus: fuge magna: licet sub paupere tecto
Reges et regum vita præcurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis, frænumque recepit:
Sed postquam violens victor discessit ab hoste,
Non equitem dorso, non frænum depulit ore.
Sic, qui pauperiem veritus, potiore metallis

31. *Mirabere.* Think highly of, prize. Comp. Epist. I. 6.

Ib. *Pones,* i. e. depones.

32. *Invitus.* Reluctantly, against your will.

33. *Reges.* The powerful, the wealthy. Comp. Virg. Georg. IV. 132: Regum *æquabat opes animis.*

Ib. *Vitâ,* scil. *vitâ* beatâ. *Præcurrere; παραδραμεῖν,* "to outstrip."

34. The inhabitants of Himera, in Sicily, on some occasion, had invited Phalaris, the tyrant of Agrigentum, to assist them, and had conferred on him the command of their army. They were intending also to give him a body-guard, when Stesichorus showed them the danger of the measure by telling the fable (Arist. Rhet. II. 39) which Horace introduces here. The elegant conciseness of our author is worthy of being noticed. The whole fable is comprehended in five lines, and yet the brevity does not impair the clearness, or graceful ease of the narrative.

Ib. *Melior.* Superior, *κρείττων.*

Ib. *Communibus.* On which they were both feeding. "Ex jure naturæ," i. e. "open to all." See Ovid. Met. III. 3. 28.

35. *Pellebat.* The imperfect with the sense of *habit,* as frequently.

Ib. *Minor.* Worsted—inferior. *ἥττων.*

36. *Frænumque recepit.* One of the conditions on which man promised his assistance to the horse.

37. *Violens victor.* *Bentley objects to *victor violens;* 1st, because *victor* should have no epithet (See Carm. III. 14; Virg. Æn. II. 95), consequently either *victor* or *violens* should be expunged. He then reads *victo* for *victor,* and afterwards, denying that *violens* has any proper force here, he expels it, and proposes *sonipes.* Ernesti connects *violens* with *victor,* and assigns to it the sense "proud," "haughty." Perhaps it refers to his being *victor,* through the assistance of the man, and not fairly by his own strength, *βίαιος.* "Postquam ipse quoque vectorem adjuvans, ferociter cum cervo certasset viresque suas summa cum contentione exseruisset." Orell.

Ib. *Discessit.* Came off, connecting it with *victor;* or simply after his victory, *discessit ab hoste.* Comp. Virg. Æn. X. 859: *Bellis hoc* victor abibat *Omnibus.* Epist. II. 2. 99: Discedo *Alcæus puncto illius.* Ter. Phorm. V. 8. 58: *Immo vero pulchre* discedo *et probe.* Cic. de Orat. I. 56: *cùm hic jurisconsultis* superior *fuerit* discessurus. But *ab* is here *by.* The use of the preposition with *discedere* in the sense *from* is not very common. We meet it in Livy II. 14: discedentem ab *Janiculo;* XXV. 20: ab *signis* discessit.

39. The fable is applied. The man, who, through dread of poverty, gives up his liberty, sacrifices independence, shall for ever be a slave.

Libertate caret, dominum vehet improbus, atque
Serviet æternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet; si minor, uret.
Lætus sorte tua vives sapienter, Aristi:
Nec me dimittes incastigatum, ubi plura
Cogere, quam satis est, ac non cessare videbor.
Imperat, haud servit, collecta pecunia cuique,
Tortum digna sequi potius, quam ducere, funem.

39. *Metallis.* Contemptuously for *pecunia.*

40. *Dominum vehit.* Man is now the *equus* of the fable, money the *eques.* *I have restored *vehit* for *vehet.* The difference in tense is intentional, "is *now* carrying, and *hereafter* shall be ever a slave."

Ib. *Improbus.* Qui malo et *improbo* studio divitias congerit.—D. Or, mean-spirited, shameful, the dastard. The use of *improbus* in Latin is sometimes similar to that of our word *wretch.*

41. *Parvo—uti,* i. e. to be contented.

42. A man's circumstances, when they do not suit him, may be compared to his shoes; if they are too large, they will trip him, if too small, they will pinch him.

Ib. *Ut calceus olim.* Ea (*res*) erit *ut calceus olim.*

Ib. *Olim.* This expresses that a thing is of no unusual occurrence, sometimes.

44. *Vives.* The future for the imperative is a common enallage.

45. Horace, whilst he professes a wish that Aristius may not suffer his faults to escape without censure, delicately charges his friend with what he supposes may require correction in himself.

46. *Cogere.* To collect, amass. *Non cessare,* without intermission.

47. *Aut.* Doëring reads *haud,* which the sense seems to require, and for which transcribers might readily have substituted *aut* by mistake, as *haud* was anciently written *haut.* Comp. Virg. Æn. IX. 283: *tantùm fortuna secunda* haud *adversa cadet,* which *vulgo* is aut *adversa cadat.* Yet it is safer to trust to manuscript authority, especially when we can defend the reading by a similar passage. Comp. Epist. I. 2. 62: *qui, nisi paret, imperat.*

48. i. e. servire digna potiùs quàm imperare, for *funum sequi* is another expression for *servire,* and *funem ducere* for *imperare.* The meaning is sufficiently clear, but the derivation of the phrase is uncertain. Some refer its origin to a kind of dance in imitation of that of the Trojans, whilst the horse was drawn *fune* into the city. Thus the dancers, holding hands, formed *funis,* or they held a real *funis* between them, on either side of which they danced. Comp. Donat. Eugraph., and Ruhnken. on Ter. Adelph. IV. 7. 34, and Duker. on Liv. XXVII. 37. Others refer it to a kind of play *per attractionem funiculorum et intentionem.* Comp. Kœnig. Pers. Sat. V. 117. Baxter considers that he alone has discovered the origin of it, when he traces it to the custom of cattle being tied by a rope in pastures. Thus he explains the passage: "Æquum est pecudem servire pecuario, non pecuarium pecudi, cùm necesse sit ut alter alterum trahat."

Doëring traces it to the habit of leading beasts by a rope, which, whether

Hæc tibi dictabam post fanum putre Vacunæ,
Excepto, quod non simul esses, cetera lætus. 50

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# EPISTOLA XI.

## AD BULLATIUM.

QUID tibi visa Chios, Bullati, notaque Lesbos ?

it be the true derivation or not, is at least the most obvious. We may compare with this passage, in addition to the places already referred to, Juven. Sat. X. 58: *descendunt statuæ*, restemque sequuntur; but this does not assist in explaining the derivation. Kœnig. on Pers. Sat. V. 118, cites the Frag. Petron., *non duco contentionis* funem, but that appears to mean the same as the Homeric σχοῖνος ἐριδος. Heyne (on Hom. Il. XIII. 359) considers that Horace alludes to this in the well known passage, Carm. III. 10. 11: *ne currente rota* funis *eat retro*. but Gesner, on that passage, refers it to the snapping of a a rope, which is drawing a chariot up a height, *nimium impulsa rota*. The Schol. thinks of fortune's wheel, which Baxter follows, and gratuitously confers on the goddess a rope with which she could guide its evolulutions. If I see that passage correctly, it alludes to the *potter's wheel*, which was turned by a rope. Comp. Epist. ad Pison. 22: currente rotâ cur urceus exit. Pers. Sat. III. 23: *et acri fingendus sine fine* rotâ. *"Jam malim intelligere de fune ductiorio vel in machinis tractoriis." ORELL.

49. *Dictabam.* In writing letters, the Romans used the imperfect tense, to denote what was going on at the time they wrote.—A. Whilst Horace was lying on the grass behind the temple of Vacuna, he dictated this letter to his amanuensis. Comp. note, Sat. I. 4. 10. 10. 92.

Ib. *Tibi*, "For your perusal."

Ib. *Fanum—Vacunæ.* This temple was in the vicinity of our poet's Sabine farm. The goddess was the same, according to Varro, as Minerva, or according to Acr. Fabric., as Victory. *The root VAC or VIC is found in *vin-cere*, *vic-tor*, *vic-toria*. "Per jocum autem Romani interdum dea nomen sic interpretabantur ac si esset a voce *vacare*, ipsaque vacationis atque otii tutela. *Comm. Cruq.*

Ib. *Putre.* Falling into decay. Vespasian (as Fea informs us) repaired it.

50. *Excepto.* Eo, hoc *excepto*. Thus Pers. Sat. V. 90: Excepto *si quid Masuri rubrica vetavit.*

Ib. *Cetera.* Put absolutely as before, l. 2.

EPISTOLA XI.—Bullatius, a friend of our author's, had been travelling about Asia and the islands, probably with the object of dispelling care arising from some disappointment or loss. In this Epistle, Horace endeavours to dissuade him from the determination which he appears to have formed of residing abroad, and advises him to return to Rome, where happiness is as attainable as in foreign parts, for it depends not on the place but the mind.

1. *Quid.* i. e. qualis et quanta? *visa;* scil. *visa* est. **Quid tibi*, &c. A compound structure; 1st, Quid tibi videtur hæc de re? and 2nd, Qualis tibi videtur hæc res." Thus the Greek: τί σοι ἐφαίνοντο σοι οἱ ἄνδρες.

Ib. *Chios.* Comp. note, Sat. I. 10. 24.

Quid concinna Samos? quid Crœsi regia Sardis?
Smyrna quid, et Colophon? majora minorave fama?
Cunctane præ Campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una? 5
An Lebedum laudas, odio maris atque viarum?

1. *Bullati.* It is not known who he was.

Ib. *Notaque Lebos.* The island in the Ægean, south of Tenedos. Its principal towns were Mitylene and Methymna. It was *nota*, not so much on account of its excellent wine, as that it was the birth-place of Sappho and Alcæus.

2. *Concinna Samos.* To the south-east of Chios, well known as the favourite island of Juno; and as the birth-place of Pythagoras. The epithet *concinna, neat* refers, perhaps, to the character of the buildings and appointments of its chief city, which, also, was called Samos. *Menander (Rhetor) praises its port for its μέγεθος, κάλλος καὶ εὐρυθμίαν.

Ib. *Crœsi regia Sardis.* Crœsus was king of Lydia. *Sardis;* the chief city of his dominions, on the banks of the Pactolus.

Ib. *Crœsi.* The son of Halyattes, who was conquered by Cyrus.

3. *Smyrna.* On the coast of Lydia, at the river Meles, one of the seven cities which contended for the honour of being the birth-place of Homer. It is now the chief trading town of the Levant.

Ib. *Colophon.* In Ionia, north-west of Ephesus, on the Halesus. It was from this town that the saying *Colophonem addere*, Κολοφῶνα ἐπιτιθέναι, to put a finishing hand, originated. It is traced by Strabo to the superiority of its cavalry, which always decided the victory in favour of that side which they espoused.

Ib. *Famâ.* Than they are reported to be?

4. *Præ.* In comparison with. *Campo*, scil. Martio.

Ib. *Sordent.* Appear contemptible, mean, insignificant. Comp. Epist. I. 18. 18. *prætum ætas altera* sordet. Liv. IV. 25. *adeò se suis* sordere.

5. Would you like to live in one of the cities of which Attalus was for merly the king?

Ib. *Attalicis ex urbibus.* Pergamus, Apollonia, Thyatira, Myndus, Tralles Attalus, the third king of Pergamus, bequeathed his wealth and dominions to the Romans.

6. *Lebedum.* A seaport of Ionia, north-west of Colophon. It was once a flourishing town, until Lysimachus removed the greater number of its inhabitants to Ephesus.

Ib. *Laudas, odio maris atque viarum.* Similarly, Carm. II. 6. 7. *lassus* maris atque viarum.

Bullatius, perhaps, was living at Lebedus, and Horace's question is to know whether his choice of Lebedus arises from *odio maris atque viarum;* and thus Lambinus seems to have understood it.

Or, he asks whether his *odium maris atque viarum*, is such that even *Lebedum Laudat?* Would he reside even at Lebedus sooner than bear the troubles of the sea and the road, in returning to Rome?

Ib. *Odio maris atque viarum.* These words may refer either to the distance at which Bullatius was from Rome, comp. l. 15. 16, or his travelling about the islands and cities of Asia. If to the former, it is mentioned as that which

Scis, Lebedus quid sit; Gabiis desertior atque
Fidenis vicus; tamen illic vivere vellem,
Oblitusque meorum, obliviscendus et illis,

prevents him from returning to Rome; if to the latter, it means that he is so tired of travelling about, seeing the Asiatic scenery and towns, that he has chosen Lebedus as a resting-place. Cruquius gives a singular interpretation to these words. He thinks that they stand for *odio Romæ*, and refer to its position *suprà et infrà* mari *conclusa, nonnunquam quoque ab infero* mari *per Tiberim inundatione civibus formidabilis. Viarum* he supposes to allude to its being surrounded with mountains, in consequence of which the *viæ* were *perdifficiles*.

7. *Scis, Lebedus quid sit.* There is a dialogue here. Bullatius asks Horace as he has ascribed his preference of Lebedus to Rome to *odium maris atque viarum*, whether he knows the town of which he has spoken. Horace replies contemptuously, *Gabiis desertior atque Fidenis vicus*, on which Bullatius says *tamen illis vivere amen*.—C.

Some suppose Bullatius to speak throughout, ll. 7—10; others that Horace speaks from *scis* to *vicus*, and then Bullatius replies from *tamen* to *furentem*. Thus Zeunius who explains *tamen—furentem*, as an objection urged by Bullatius, that deserted as Lebedus was, still he would prefer living there, and in this remote spot be a distant spectator of the disturbances and troubles of his native country.

As a person of good taste and modesty, Horace first expresses his approval of the conduct of his friend in living away from Rome, content with any place for a residence, declaring that he also would willingly live at Lebedus, deserted as it is, &c, but yet as no one after an unpleasant journey would pass his life at an inn, but after refreshing and resting for some time, would prosecute his route, so you, Bullatius, should not suffer the length or trouble of the journey to deter you from returning to Rome.—L.

Our poet speaks of his own feelings, that he also would rather live in some retired spot than be plunged amidst the troubles attendant on civil war. He declares, however, that Rome is preferable *rebus secundis*, but above all things, that peaceful frame of mind is to be sought, which renders us happy in every place.—G.

The connexion throughout this epistle is very intricate, *Fatendum est* (says Zurck.) *in hâc Epistolâ plus satis obscuritatis residere*. Doering passes *sicco pede*, to line 11; an example which I would willingly follow. To select, however, one of the opinions which I have given above;—perhaps it is least objectionable to suppose, l. 7. 10. as an expression of Bullatius' opinion, which our poet (as Francis thinks) took from some of his letters, in which he excused his not returning to Italy. The direct opposition between *illic vivere amen*, and *neque volet in cauponâ vivere*, renders it probable that Horace does not speak throughout. *But such a dialogue is wholly unfit for Epistolary style. Horace had most likely met Bullatius at Lebedus, and simply appeals to his known experience of the town.

Ib. *Gabiis*. A small town between Præneste and Rome.

Ib. *Fidenis*. A small town of the Sabines, about four or five miles from Rome. **Fidena*. The first syllable is long. It is short in Virgil, Æn. VI. 773: *urbemque Fidenam*, and in Juvenal, X. 100.

Neptunum procul e terra spectare furentem.
Sed neque qui Capua Romam petit, imbre lutoque
Aspersus, volet in caupona vivere; nec, qui
Frigus collegit, furnos et balnea laudat,
Ut fortunatam plene præstantia vitam.
Nec, si te validus jactaverit Auster in alto,
Idcirco navem trans Ægæum mare vendas.

10. *Neptunum procul e terra.* *Neptunum*—Scil. mare. *E terrâ;* join with *spectare.* Comp. however, Cic. de Orat. III. *repente te quasi quidum æstus ingenii tui* procul *a* terrâ *abripuit.* Sch. Cruq. compares Lucret. II. 1. *Suave mari magno turbantibus æquora ventis,* E terrâ *magnum alterius* spectare *laborem.* *Compare also Archippus in Stob. 376:

Ὡς ἡδὺ μὲν θάλατταν ἀπὸ τῆς γῆς ὁρᾶν
Ὦ μῆτερ, ἐστὶ μὴ πλέοντα μηδαμοῦ.

Ib. *Spectare,* i. e. ut spectem.

11. *Sed neque qui Capuâ.* "The idea intended to be conveyed from this line to the close of the Epistle, is as follows. But whatever city or region may have pleased thee my friend, return now, I entreat, to Rome; for as he who journeys to the latter place from Capua, does not feel inclined to pass the rest of his days in an inn by the way, because when bespattered with rain and mire, he has been able to dry and cleanse himself there; and as he who, when labouring under the chill of a fever, has obtained relief from the stove and the warm-bath, does not therefore regard these as sufficient to complete the happiness of life; so do thou linger no more in the places which at present may delight thee, nor if a tempest shall have tossed thee on the deep, sell in consequence thy vessel, and revisit not for the time to come thy native country and thy friends. Rhodes and the fair Mitylene are to him who visits them when in sound health precisely the same as other things, which, though good in themselves, prove, if not used at the proper period, injurious rather than beneficial. Return, therefore, and, far removed from them, praise foreign cities and countries from Rome. Enjoy the good things which fortune now auspiciously offers, in order that wherever thou mayest be, thou mayest be able to say that thy life has been passed happily. For if the cares of the mind are removed, not by pleasing scenery, but by reason and reflection, they surely who run beyond the sea change climate only, not the mind. Yet such is human nature; we are borne afar in ships and chariots to seek for that which lies at our very doors."—A. from D.

Ib. *Capuâ.* Comp. note Sat. I. 5. 47 and Epist. I. 7. 14.

Ib. *Imbre lutoque aspersus.* On the road as he was going to Rome.

12. *Volet in cauponâ vivere.* Although comfortable after his unpleasant journey, as he can get his wet and spattered clothes dried and cleaned.

13. *Frigus collegit.* As our expression, "has caught cold." *Some refer *frigus* to the chill of *fever:* but it is not usual to lead the feverish to *furni* or *balnei.*

Ib. *Furnos et balnea.* Although agreeable and useful, on account of his cold.

14. As comforts capable of conferring perfect happiness of life.

15. *Alto,* scil. the sea.

Incolumi Rhodos et Mitylene pulchra facit, quod
Pænula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet, et vultum Servat Fortuna benignum
Romæ laudetur Samos, et Chios, et Rhodos absens.
Tu, quamcunque deus tibi fortunaverit horam,
Grata sume manu; nec dulcia differ in annum;
Ut, quocunque loco fueris, vixisse libenter
Te dicas; nam si ratio et prudentia curas,
Non locus effusi late maris arbiter, aufert;

16. *Idcirco.* Because you have been tossed about in a gale of wind.

Ib. *Navem trans Ægæum,* &c. When you have reached Asia, *trans Ægæum mare,* sell your vessel, determined not to expose yourself to the hazard of another tempest in returning home.

Ib. *Ægæum mare.* The Archipelago between Europe and Asia, said by some to derive its name from Ægeus, the father of Theseus, who flung himself into it from the promontory of Sunium, when he saw black sails in the vessel, which was returning from Crete. Others give different derivations.

17. *Incolumi.* Some refer this to bodily and mental health, *cui contigit "mens sana in corpore sano;"* others, only to the former; others, again only to the latter.

Ib. *Rhodos.* The well-known island on the coast of Lycia, celebrated for the purity of its air, the naval power which it at one time possessed, the Colossus, and in more modern times, for its defence against the Turks.

Ib. *Mitylene.* Comp. note, l. 1.

Ib. *Facit, quod,* scil. *facit* idem, *quod;* have the same effect that, are the same as, i. e. are as useless as, as out of place as, &c. Comp. Pers. Sat. II.: *in sancto quid* facit *aurum? Nempe hoc,* quod *Veneri donatæ a virgine pupæ.*

18. *Penula.* A warm muffling garment used in travelling, or in bad weather.

Ib. *Solstitio,* scil. the summer solstice; for *æstate,* "the summer." *Solstitium* is derived from *sol,* and *stare* because the sun at these points (the tropics of Cancer and Capricorn) appears to remain without moving, to stand.

Ib. *Campestre.* A covering fastened round the waist of those who were exercising in the *Campus Martius,* whence its name. **κατὰ ζωμα.*

Ib. *Nivalibus auras,* i. e. in the winter.

19. *Brumam.* Comp. note Sat. II. 6. 25.

Ib. *Tiberis,* i. e. bathing. *Caminus;* scil. a fire. *The month *Sextilis* was not called Augustus until A. U. C. 746.

21. Stay at Rome, and whilst there express your admiration of Samos, Chios, and Rhodes, but do not desert Rome for them. Thus, as Lambin. remarks, Virg. Georg. IV.: laudato *ingentia rura, Exiguum colito.*

Ib. *Absens,* i. e. "distant." "Procul sita a patria nostra."

22. *Fortunaverit,* i. e. beatam fecerit; beaverit. * *Fortunam* is a word borrowed from religious formularies. Afran. (Non. 109: *Deos ego omnis ut fortunasit precor.*

24. *Libenter.* Happily.

26. *Non locus.* And not a situation from which there is a fine prospect.

Cœlum, non animum mutant, qui trans mare currunt,
Strenua nos exercet inertia: navibus atque
Quadrigis petimus bene vivere: quod petis, hic est;
Est Ulubris, animus si te non deficit æquus, 30

## EPISTOLA XII.

### AD ICCIUM.

Fructibus Agrippæ Siculis, quos colligis, Icci,

26. *Maris arbiter.* Similarly we say that a place *commands* the sea, when there is an extensive sea-view from it.

27. *Cœlum, non animum.* Thus Æschin. de Corona.: *οὐ τὸν τρέποντα, ἀλλὰ τὸν τόπον μόνον μεταλλαξειν.* Supply *si* to *mutant*, from l. 25. The apodosis is *Strenua nos exercet*, &c.

28. *Strenua—inertia.* This elegant oxymoron aptly expresses the character of our pursuits of happiness. Our exertions are unprofitable and misapplied, we are busy idlers, we traverse sea and land in search of happiness, and yet to no purpose, whilst we neglect those means of securing it which are obvious and at hand. *Compare Ennius (ap. Gell. XIX. 10): *Otioso negotio animus nescit, quid velit.* Hor. Od. I. 34. 2: *insaniens sapientia.* Epp. I. 12. 9: *concordia discors.*

Ib. *Nos exercet.* Employs, occupies us.

Ib. *Navibus atque quadrigis.* By travelling, traversing both sea and land.

29. *Petimus bene vivere.* We seek happiness abroad, although we might find it at home.

30. *Est Ulubris.* It is attainable even in the wretched Ulubræ, a small town of Latium, situated near marshes. *Now called Cisterna, and built near the Pontine Marshes.

Ib. *Animus æquus.* Εὐθυμία. *Æquus*, even, calm, contented. *Comp. Plaut. Aul. II. 2. 10: *Pol*, si *est animus æquus, satis habeas, qui bene vitam colas.*

Epistola XII.—Iccius had received an appointment under Agrippa, as collector of the revenues arising from his Sicilian estates, which, however lucrative, did not satisfy his avaricious desires, and yet he affected to be devoted to philosophy, as if it were the only worthy object of pursuit. Horace, in this Epistle, banters him on the inconsistency of his conduct. *See on Od. I. 29.

1. *Fructibus Agrippæ Siculis.* The produce of the estates which Agrippa had in Sicily.

Ib. *Agrippæ.* The same mentioned Sat. II. 3. 185. After the defeat of Sextus Pompey Augustus conferred on him a large tract of ground in Sicily.

Ib. *Quos colligit.* Iccius appears to have acted as *procurator* of *Agrippa*, holding an office similar to our superintendent, or agent. **Colligis*, i. e. "colligendos curas per villicos." Orell,

Ib. *Icci.* The same to whom Carm. I. 29 is addressed. He was a person of an avaricious disposition, which, however, was concealed by an affected

Si recte frueris, non est, ut copia major,
Ab Jove donari possit tibi; tolle querelas;
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil
Divitiæ poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protenus, ut te

taste for philosophical pursuits. In the ode referred to above, our author notices his deserting philosophy for war, through his hope of obtaining wealth in the service. But he failed in this expectation, and then obtained the situation under Agrippa, to which allusion is made here.

2. *Recte.* For Iccius was so miserly and penurious that he did not do so.

Ib. *Non est, ut.* According to the Græcism. οὐκ ἔστιν ὅπως, "it is not possible that." *See Od. III. 1. 9.

3. *Tolle quærelas.* Iccius was dissatisfied with his condition; he frequently complained of his distress and poverty.

4. *Cui rerum suppetit usus,* i. e. *cui suppetunt res in usum,* "who has a sufficiency for his wants." *Rerum usus* means the necessaries of life. * *Usus* is here opposed to *mancipium.* Comp. Cic. ad Fam. VII. 50: "Atticum, cujus quoniam proprium te esse scribis *mancipio* et *nexo,* meum autem *usu* et *fructu,* contentus isto sum."

5. *Si ventri bene,* &c. *Si est bene ventri, si* est bene *lateri pedibusque tuis;* a periphasis for *si vales,* if you are in good health. Lambinus aptly compares Theognis. 724:

Ἶσον τοι πλουτοῦσιν, ὅτῳ πολὺς ἄργυρὸς ἐστι
καὶ χρυσὸς καὶ γῆς πυροφόρου πεδία,
ἵπποι θ', ἡμίονοι τε καὶ ᾧ τὰ δέοντα πάρεστι
γαστρί τε καὶ πλευραῖς καὶ ποσὶν ἁβρὰ παθεῖν.

Ib. *Lateri.* The lungs. *Pedibusque; Pedibus bene est, si tibi sint calceamenta.*—Vet. Sch. B.—absurdly. *Si sani sunt.*—Z., "If they are free from any disorder."

6. *Regales,* i. e. the greatest, according to the proverb to be as rich as a king; or, in the same sense as Epist. I. 6. 37, we have *regina pecunia,* i. e. riches, although possessed of kingly power, *nil poterunt addere majus.*

7. *Si forte.* Horace puts as a supposition what was actually the case. Iccius did live most penuriously in the midst of plenty. Zeunius understands *enim* before this, as he considers this an explanation of the reason that *nil divitiæ poterunt regales addere majus* to the avaricious man (such as Iccius was), if he have good health.

Ib. *Positorum.* Of the abundance laid before you, namely *fructus Agrippæ Siculi.*

Ib. *Abstemius.* From *absque temeto,* i. e. vino, properly "sober," "temperate."

8. *Urticâ.* This means either "a nettle," or a species of "shell-fish." Hence arises a disagreement amongst commentators, some considering it as the former, others as the latter. Gesner thinks that it is the fish, as although it appears from Plin. XXI. 15. 55, that the nettle was used as food, yet it was only in spring when it was tender, whereas it appears from the last line

Confestim liquidus Fortunæ rivus inauret:

of this Epistle, that our author wrote it in autumn. Besides l. 21, mention is made of fish, and Iccius also was living in an island. Sanadon argues on the same side, and asserts (vid. Franc. ad loc.) that "commentators, by translating *urtica* nettles, have made Horace speak in a manner as ridiculous as a man who should invite his guests to meat and mutton, wild-fowl and partridge, fish and turbot." (This ingenious commentator seems to have overlooked Epist. I. 15. 23: *Utra magis* pisces et echinos *æquora celant.*) Zeunius and Wieland think that we should understand by it the nettle, as fish was then considered as a delicacy; whereas Horace is speaking here of the sordid and miserly. The subject appears undeserving of subtle discussion, or of the attention which has been bestowed upon it. *De lana caprina rixantur;* refer it to "the fish." *Orellius maintains that the *nettle* is intended, which the Italians, even at the present day, are wont to cook at spring time, while its leaves are tender. Plin. XXI. 15: *Urtica incipiens nasci veré, non ingrata, multis etiam religioso in cibo est ad pellendos totius anni morbos.* The *Urtica Marina* belongs to the genus *Medusa*, and was only served up at the most expensive banquets. *Herbis et Urtica* are joined as *Silvæ et quercus.* Od. I. 12. 8. *Flores mille colorum Liliaque.* Ovid. Met. X. 261.

Ib. *Sic vives protenus, ut,* &c. This is an intricate passage, and variously interpreted by commentators. Lambinus—"you will use equally sparing and frugal food from that time forth (afterwards, constantly, uninterruptedly), as you were before accustomed to, *although* you were immediately to become most wealthy." Juvenc. adopts this view in his *interpretation*, but in his notes expresses a preference for another, viz. "by living in this frugal manner you will become *totus aureus.*" Doëring gives this interpretation. Zeunius follows Lambinus. Let us consider the connexion, and we shall perceive our author's meaning more clearly. Iccius was of an avaricious disposition, dissatisfied with his circumstances, and anxious to increase his wealth. Horace shows that he was discontented without reason, for if he makes a proper use of the advantages arising from his situation as Agrippa's agent, *non est, ut copia major Ab Jove donari possit,* and if he does not use them but *in medio possitorum abstemius herbis Vivit et urticâ,* wealth would be of no advantage to him, for he would persevere in the same abstemious manner of life. In short Iccius had no reason to complain, for if he wished to enjoy his income, he had enough, and if he did not, the utmost wealth would make no change in him. Thus Zurck, in his prefatory remarks, says: Horatius Iccium ludens dilemmate utitur "Aut bonis frueris, aut non frueris Si frueris non est quòd queri possis, cùm regis instar beatus sis: si non frueris, nihilo minus gaudes ac beatus es, cum illa non fruitio veniat e divitiarum contemtu." And Torrent.: "Nullus Iccio relinquitur querelæ locus et habenti quod satis est, et æque frugaliter victuro, quamvis multò plura assequatur."

8. *Sic.* In the same way, scil. *abstemius.*

Ib. *Vives protenus.* You will continue to live.

Ib. *Protenùs.* Comp. note, Sat. II. 5. 21.

Ib. *Ut.* In the sense *quamvis*, although, which is not unusual. Thus Juven. Sat. XIII. 100: Ut *sit magna, tamen certe lenta ira Deorum est.*

9. *Fortunæ rivus inauret.* Perhaps in allusion to the well-known story of the Pactōlus and Midas. *But here a *rivus*, not *amnis* is mentioned; nor

Vel quia naturam mutare pecunia nescit; 10
Vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos

could a *rivus* be said *inauri*. Allusion appears to be made to some golden rivulet of fortune, in which whosoever bathed would instantly be covered with gold, i. e. would become rich.

10. *Vel quia*, &c. Horace assigns two reasons for Iccius' wealth increasing, either because money cannot shake off, divest itself of *its own* nature (now money, as Horace says, Epist. X. 47. 48, *imperat*, and orders the votaries who are led by her to increase their store by every means they can), or because Iccius as a philosopher, in comparison of virtue despises everything else, and of course money, and by this contempt, as he never spends any, thus becomes richer and richer. The first is the true reason, the latter is given, playing on Iccius' philosophical character.—D.

The poet here amuses himself with philosophical pretensions of Iccius, and involves him in a ludricous and awkward dilemma. The train of ideas is as follows. What! art thou a philosopher, and dost thou complain of not being richer? Suppose that wealth were to come suddenly into thy possession, what wouldst thou gain from such a state of things? Evidently nothing. For thy present mode of life is either the result of thy natural feeling, or of thy philosophy. Is it of the former? Gold cannot change *thy* nature. Is is of the latter? Thy philosophy teaches thee that virtue alone contributes to true happiness.—A.

Horace gives two reasons for Iccius' persevering in the same abstemious course of life, although fortune were immediately to enrich him with the utmost wealth. These are, either because wealth cannot change natural habits and dispositions, or because he considers everything as inferior to virtue.

If, in the midst of his present abundance, Iccius lives penuriously, the utmost wealth would not make any change, because it is his natural disposition which leads him to live in that manner, or else because he regards nothing but virtue. In other words, the principles which lead Iccius not to enjoy the plenty with which he is blessed, are either nature or philosophy; now as these must remain after the accession of wealth, he will not alter his mode of living, and thus riches would be of no use to him. Horace plays with his friend's foibles, avarice and the affectation of philosophy.

Ib. *Naturam*. No wealth can change the *avarus*, he is still sordid and penurious, for *crescit amor nummi quantum ipsa pecunia crescit*. Thus *natura* is equivalent to the love of money, which causes this penurious manner of living. Torrentius explains: *illam vitæ austeritatem tibi ipsâ naturâ inditam*.

11. *Unâ virtute minora*. Iccius wished his sordidness to be ascribed to his philosophy, and not his avarice. Horace affects to believe it.

12. *Miramur*, &c. The poet ironically places Iccius above Democritus. Are we astonished (says he) at the conduct of Democritus, who neglected his property in his ardour for philosophy, when you, Iccius, are a much greater wonder, feeling a most anxious desire for wealth, and yet pursuing philosophical investigations? Democritus excites our surprise, that his philosophical speculations engaged him so much, that he forgot to mind his property,

Cultaque, dum peregre est animus sine corpore velox;
Cum tu inter scabiem tantam et contagia lucri
Nil parvum sapias, et adhuc sublimia cures:
Quae mare compescant causae; quid temperet annum:
Stellae sponte sua, jussæne vagentur et errent;
Quid premat obscurum Lunæ, quid proferat orbem;

but you, Iccius, are even more wonderful, for you pay the utmost attention to both. (Comp. Append.)

12. *Democriti.* He was a native of Abdera in Thrace, contemporary of Socrates and Anaxagoras. He devoted himself particularly to the cultivation of physical science, and is celebrated as the promulger of the Atomic Theory, which he probably derived from his master Leucippus. Many stories are told of his abstraction, and neglect of his property. That which Horace mentions here is also told of Anaxagoras. Athenæus, however, informs us that Democritus was publicly tried in Abdera for having lost his patrimony, and that he defended himself on the occasion by reading two of his philosophical works, on which he was acquitted. He is commonly known as the laughing philosopher, and mentioned with Heraclitus of Ephesus.

Ib. *Pecus*, scil. alienum; belonging to some one else. Democritus was so engaged with his philosophical studies, that he allowed his neighbours' cattle to come and graze on his land.

13. *Peregrè—sine corpore.* In deep thought the mind detaches itself, as it were, and ranges at large, freed from the constraint of the body.

14. *Inter scabiem tantam.* Horace uses strong, but appropriate terms, *scabies* and *contagia*, *lucri*, to express the ardent longing for wealth, which the avaricious feel. Some consider this line as expressing the character of the times; others refer it to Iccius himself, as I have done; i. e. some think that Iccius' pursuit of philosophy at the time was suprising, as the desire of wealth was then so universal and so violent, whilst others think that the wonder consists in his having so burning a passion for riches, and yet *sublimia curantem.* Juvencius refers it to the temptations and opportunities arising from his office under Agrippa.

15. *Sapias.* From *sapere*, have a taste for. *φρονῇς.*

Ib. *Adhuc. Nunc quoque.*—D. *Still.*

16—20. Horace mentions the *sublimia* which engage the attention of Iccius. Comp. Virg. Georg. II. 477. **Sublimia*, "Celestial phænomena." *τὰ μετέωρα.*

16. *Mare compescant.* Within its limits, so that notwithstanding all the rivers that run into it, it does not exceed certain bounds, and cover the earth.

Ib. *Quid temperet annum*, scil. the cause of the change of seasons, &c.

17. *Stellæ sponte suâ*, &c. Whether the motions of the planets arise from themselves, or from some god? Whether they are dependent or independent as to the power of moving?

Ib. *Vagentur et errant.* Words appropriate to *πλανῆται*, as derived from *πλανᾶσθαι*, *vagor.*

18. The meaning is: What causes eclipses of the moon? But the construction is not so evident. Is it *quid premat obscurum* orbem *lunæ*, *quid*

Quid velit et possit rerum concordia discors;
Empedocles, an Stertinium deliret acumen? 20
Verum seu pisces, seu porrum et cæpe trucidas,
Utere Pompeio Grospho; et, si quid petet, ultro,

*proferat orbem?* or *quid obscurum premat* orbem *lunæ, quid proferat orbem?* If the former, translate *obscurum*, "when obscure," "when dark," but I am disposed to prefer the latter: "what darkness veils," &c. *Yet not the eclipses, but the phases of the moon are intended, κενώσεις καὶ πληρώσεις.

18. *Quid proferat orbem.* What causes her re-appearance after the eclipse.

19. *Quid velit et possit.* The intention and effect of, &c.

Ib. *Rerum concordia discors.* Principles of opposite tendencies combine to preserve the universe. Thus their very discord becomes *concordia*, as they prove to be subservient to one great end.

20. *Empedocles.* A philosopher and poet of Agrigentum, in Sicily, the contemporary of Democritus, and like him distinguished for his research in physics. He added to the four elements concord (*φιλίαν*) and discord (*νεῖκος.*) The manner of his death is alluded to Epist. ad Pison. 465: *Deus immortalis haberi Dum cupit Empedocles, ardentem frigidus Ætnam Insiluit.* Here his opinions (which were substantially the same as those of the Pythagorean school.—A.) are contrasted with those of Stertinius, who was a Stoic. Empedocles ascribed the order and preservation of the universe to the *discors concordia.* Stertinius, following the Stoics, attributed it to the superintendence of the deity.

Ib. *Stertinium—acumen,* i. e. Stertinius acutus, as before, Sat. II. 1: Sapientia *Læli*, for *sapiens Lælius.* Regarding Stertinius, comp. note, Sat. II. 3. 33. **Acumen* is used ironically; Stertinius wrote 120 books on the Stoic Philosophy.

21. *Pisces.* As fish was considered a delicacy, *pisces* are here put for good fare, as *porrum et cæpe* for the opposite.

Ib. *Trucidas.* Horace jests with the Pythagorean doctrine of Metempsychosis, perhaps because Iccius was of that sect.

Doëring remarks that *trucidas* should properly be used with *pisces* only, not *porrum* or *cæpe*, and supplies *contundis* before the latter; but Horace, perhaps, uses it with both, to show that he thought that the murder in both cases (fish or vegetables) was equally great; i. e. did not exist at all. Some contend that *trucidas* is properly applied to both, as the Pythagoreans believed in the transmigration of souls into both animals and plants. But Juven. III. 215, contradicts this: *culti villicus horti Unde epulum possis centum dare Pythagoreis.* On which Ruperti; "Pythagorei oleribus, herbis leguminibusque plerisque vescebantur, et quibusnam leguminibus (fabis, lathyro, erebintho) animaliumque carne abstinebant, ob frugalitatem et *μετεμψύχωσιν.*

22. *Utere Pompeio Grospho.* Invite to your board Pompeius Grosphus.—B. D.; scil. *utere* ut amico *Pompeio Grospho* as the Greek *χρῆσθαι φίλῳ.* Comp. Sat. I. 4. 96.

Ib. *Pompeii Grospho.* The same, probably, to whom Carm. II. 16. is addressed. There is almost nothing known of him but what conjecture can surmise.

Ib. *Si quid petet ultrò.* With Doëring I join *ultrò* with *petit*, as we had before, Sat. II. 1. 39: *haud petet ultrò*, for it seems a contradiction to say

Defer: nil Grosphus nisi verum orabit et æquum.
Vilis amicorum est annona, bonis ubi quid deest:
Ne tamen ignores, quo sit Romana loco res;
Cantaber, Agrippæ, Claudi virtute Neronis
Armenius cecidit: jus imperiumque Phraates
Cæsaris accepit genibus minor; aurea fruges
Italiæ pleno defundit Copia cornu.

that any one *ultrò defert*, whatever he has been asked for. Lambinus, to avoid this, interprets *petet*, "require," "stand in need of," and others give *ultrò* the meaning "cheerfully," "readily;" but it appears preferable to join *ultrò* with *petet*. It is complimentary to Iccius, only to suppose the case of Grosphus having to ask for anything, as implying that it was most likely that he (Iccius) *ultro deferret*, whatever he saw that he required. Yet we are not without parallels in favour of *ultrò defer*. Thus Sat. I. 4. 21: ultrò delatis *capsis et imagine*. But comp. Liv. V. 18: *Vosque quæso, Quirites*, delatum *mihi* ultrò *honorem, huic* petenti, &c.

23. *Verum*. For *rectum*, as we have met it more than once before.

24. If a good man, such as Grosphus is, be assisted by you in anything which he stands in need of, you can make him your friend at a trifling expense, for he will ask you only for trifling favours.—D.; i. e. when good men are in want of anything, it costs but little to make *them* their friends, as they want nothing but what is of trifling value. I should prefer interpreting; when good men are in want of anything, it costs but little to procure friends; i. e. a true friend, the most precious of all possessions, can then be cheaply procured. (And thus Lambinus.) The wants of good men afford to others an opportunity of supplying them, and by doing so, of securing their gratitude, affection, and friendship, which Horace says are beyond the value of the service performed. *This appears to be a proverb. Compare Xenoph. Mem. II. 10. 4: νῦν δὲ τὰ πράγματα εὐωνοτάτους ἐστὶ φίλους ἀγαθοὺς κτήσασθαι

25. *Tamen*. Although engrossed with profit and philosophy.

1b. *Quo sit Romana loco res*, i. e. the posture of Roman affairs.

26—28. Horace informs Iccius of three things:—1. The reduction of the Cantabrians by Agrippa; 2. The success of Tiberius in Armenia; 3. The recognition of the power of Augustus by Phraates.

26. *Cantaber*. A nation of Spain (inhabiting what is now Biscay, and part of Austurias), distinguished for the spirited opposition which they made to the Romans. In A.U.C. 729 Augustus, in person, headed an expedition to punish them, but no sooner had he left their country than this warlike people re-asserted their independence. Horace alludes here (and also Carm. III. 8. 22: *Cantaber serâ domitus catenâ*) to the chastisement which they received from Agrippa, A.U.C. 734.

1b. *Agrippæ*. The same mentioned, Sat. II. 3. 185. *He mentions Agrippa first in order to compliment his procurator Iccius.

1b. *Claudi—Neronis*. Comp. note, Epist. I. 3. 2.

27. *Armenius cecidit*. The poet celebrates the restoration of Tigranes (comp. note, Epist. I. 3. 1.) by Tiberius, as a defeat of the Armenians; or, perhaps, to flatter Tiberius, adopting the opinion then popular, he ascribes the death of Artaxias, to whom Tigranes succeeded, to the agency of the

# EPISTOLA XIII.

## AD VINIUM ASSELLAM.

Ut proficiscentem docui te sæpe diuque,
Augusto reddes signata volumina, Vini,

young prince, although (as we learn from Tacitus, Annal. II. 3.) he had been murdered by the treachery of his kinsmen.

27. *Jus imperiumque Phraates.* &c. The Parthian monarch, in suppliant attitude, has acknowledged the authority and dominion of Cæsar. Horace, with the liberty of a poet, describes the returning of the Roman standards, and the sending of hostages by Phraates, as if he had in person made submissions before Augustus. **Jus et imperium alicujus accipere* is the same as *imperio parere*, or *in jus alicujus venire*.

Ib. *Phraates.* The son of Orodes who defeated Crassus. After murdering his father, he ascended the throne of Parthia, and distinguished himself by his success over M. Antony. When Augustus, on the termination of the Spanish war, came to Syria, Phraates, afraid that he would make war on Parthia, returned the prisoners and standards taken from Crassus and Antony, and also sent hostages, as a token of submission to the Roman power. Comp. Doëring ad loc. and Justin. XLII. 5.

28. *Genibus minor.* Either on bended knees, as in this attitude he was *minor* by the knees; or referring *genibus* to *Cæsaris*, below, stretched before, lower than the knees of Augustus. *Comp. Suet. Ner. XIII.: *primo—admisit ad genua, allevatumque dextra exosculatus est.*

29. *Pleno defundit Copia cornu.* The poet elegantly describes the abundance of a rich harvest as poured from the horn of the goddess of plenty. *I have adopted *defundit*, "is now pouring," &c., in place of *defudit*, which would mean, "has ceased to pour." "Si *defudit* legeris, post messem scripta erat epistola: si *defundit*, ipso messis tempore." *Bent.*

Ib. *Cornu.* The usual poetic embellishment of *Copia*. According to some, it was originally the horn of the goat Amalthea, who fostered the infant Jupiter; according to others, of the river Achelous, when transformed into a bull, as a suitor of Dejanira.

Epistola XIII.—Horace had charged Vinnius to bear his writings to Augustus. The poet, in this Epistle, repeats the instructions which he had given him, as to the manner in which he would have then presented. *This Vinnius is supposed to have been either a neighbour of Horace, or one of the five *boni patres*, located on his farm.

1. *Ut—docui.* As *I have instructed*, sic *reddes*.

2. *Reddes.* The future for the imperative, as frequently.

Ib. *Signata. Sealed;* lest any person should read them before Augustus.

Ib. *Volumina.* Hence our word *volume*. The Latin term is derived from *volcere*, as the paper or parchment on which the work was written, was *rolled up* on a staff. Hence Juven. Sat. X. 125.: *Quàm te conspicuæ, divinæ Philippica, famæ*, Volveris *a primâ quæ proxima*.

Ib. *Vini.* Vinius Asella appears to have been a neighbour of the poet's in the country; perhaps a person in humble circumstances, whom he employed as a messenger to the city.

Si validus, si lætus erit, si denique poscet;
Ne studio nostri pecces, odiumque libellis
Sedulus importes, opera vehemente minister.
Si te forte meæ gravis uret sarcina chartæ,
Abjicito potius, quam, quo perferre juberis,
Clitellas ferus impingas, Asinæque paternum
Cognomen vertas in risum, et fabula fias.
Viribus uteris per clivos, flumina, lamas:
Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala

3. *Validus.* In good health. Comp. *validus male*, Sat. II. 5. 45.

Ib. *Lætus.* In good spirits.

Ib. *Poscet*, scil. *volumina sibi reddi.*

4. *Ne studio nostri pecces*, &c. Let not your anxiety for my interest lead you to give offence, nor over-acting your part as a messenger, by officiousness, raise a prejudice in the mind of the emperor against my writings.

5. *Operâ vehemente minister.* Doëring connects *sedulus* with *vehemente operâ*, and explains *malè vel nimis sedulus.* I have restored the punctuation of B. G. and Z.

6. *Te—uret*, i. e. should distress you.

7. **Abjicito.* "Festive significat, se idem fere pretium statuere scriptis suis, quod Aristippus auro, Sat. II. 3. 100." Orell.

8. *Clitellas*: Horace, playing on the name of Vinnius (*Asella*), applies the term *clitellæ*, panniers (vid. Sat. I. 5. 47), to the burthen of scrolls which he was bearing.

Ib. *Impingas.* Horace desires Vinnius rather to throw away his writings, than dash them down, as if they were panniers, where he was directed to carry them, and thus expose himself to sneers on the propriety of his name *Asella*, i. e. a little ass. Doëring considers this play on *Asina* or *Asella*, as unworthy of Horace; in my judgment, justly; and yet Cicero has condescended to notice a similar pun, De Orat. II. 64: *Ut illud Scipionis, cùm Asellus omnes provincias stipendia merentem se peragrasse gloriaretur*, Agas Asellum, &c.; but there, however, he professes to treat of *facetiæ.*

9. *Fabula.* The Romans frequently used this word in a sense similar to that of our phrase, *the talk of the town.* Comp. Epod. XI. 8. Ter. Hecyr. IV. 3. 15: *postremò jam nos* fabula *Sumus, Pamphite,* "*Senex atque, anus.*"

10. *Viribus uteris.* Ou your way.

Ib. *Lamas.* Fens, marshy ground. **Lamas.* "Lacunas majores aquam pluviam continentas. Ennius: *Silvarum saltus, latebras lamasque lutosas.*" Comm. Cruq.

11. *Victor propositi*, i. e. having accomplished your journey, notwithstanding its difficulties. The allusion to the ass is preserved even to this.—G. **Victor propositi*, ἐγκρατὴς τοῦ σκοποῦ.

12. *Sic positum.* In this position. The poet, perhaps, whilst giving the direction, showed the way in which he wished him to hold them. Connect *sic* with *positum*, not *servabis*, and Comp. Virg. Æn. II. 644: sic, *O*, sic positum *affati discedite corpus.*

Fasciculum portes librorum, ut rusticus agnum;
Ut vinosa glomos furtivæ Pyrrhia lanæ;
Ut cum pileolo soleas conviva tribulis.
Ne vulgo narres te sudavisse ferendo
Carmina, quæ possint oculos auresque morari
Cæsaris. Oratus multa prece, nitere porro.
Vade, vale, cave ne titubes, mandataque frangas.

12. *Sub alâ.* Under your arm. Comp. Lucian. *Micyll.* I4: ὃς τὸ κεφαλεῖον τεῦβλιον ὑφιλομένος ᾤχετο ὑπὸ μάλης ἔχων.

14. *Vinosa*, i. e. addicted to drinking

Ib. **Glomos.* For *glomos* Bentley reads *glomus*, asserting that *glomus* is neuter.

Ib. *Pyrrhia.* A servant, in a play written by Titinius, who having stolen some balls of yarn, carried them away under her arm.

15. *Pileolo.* The *pileolus* was a covering for the head, which some suppose to have been used in the house; others, perhaps more justly, think that it was worn when returning from an entertainment, when the cold night air rendered such precaution necessary.

Ib. *Soleas.* To be worn in the house, until the guest reclined on the couch at table. Comp. note, Sat. I. 3. 123. and Sat. II. 8. 77.

Ib. *Conviva.* When invited to supper.

Ib. *Tribulis.* Some poor person who was invited, only because he was of the same tribe as his host. As he could not afford to keep a servant, he himself carried his *pileolus* and *soleæ*, and under his arm to conceal them. It appears probable, that the richer members of a tribe often gave entertainments to their brethern, perhaps to keep up that social feeling which ought to exist amongst them, as forming one body; more probably, to maintain their influence in case of an election. Thus *convivia tribulis* would seem to have much the same sense as if we said a tenant going to an electioneering dinner.

Athenæus tells us that the people of the same tribe had entertainments called *cœnæ thiasœ* (probably not unlike our modern clubs) which were regulated by laws. The guests carried thither their bonnets to preserve them from the weather, and slippers to put on when they went into the house of the master of the feast.—F.

16. *Sudavisse ferendo. Quasi nihil sudoris exprimere possit onus tam gratum.*—D. which I do not approve. Horace cautions Vinnius not to tell every one that the burthen under which he has been toiling, is a collection of poems that can win even Cæsar's praise. It is *carmina, quæ possint oculos auresque morari Cæsaris* that our poet fears his messenger would say, and not *sudavisse ferendo*, if this be what Doëring alludes to in his remark.

17. *Oculos.* On account of the writing; *aures* on account of the composition.—Z. *Oculos auresque* appears to be merely an expression for the *whole undivided attention.*

Ib. *Morari.* Attract, win, please.

18. *Oratus.* Although entreated to stop somewhere, and waste your time talking.—B. i. e. notwithstanding the entreaties addressed to you on your journey to stop and talk, *nitere porro.*

# EPISTOLA XIV.

## AD VILLICUM SUUM.

Villice silvarum et mihi me reddentis agelli,
Quem tu fastidis, habitatum quinque focis, et
Quinque bonos solitum Variam dimittere patres;

I have used sufficient entreaty; the only thing that remains then is *tu nitere*, &c.—G.

Baxter's interpretation is preferable.—Z. Comp. note, Epist. I. 8. 2.

19. **Cave*. The last syllable is short, as in Sat. II. 8. 38.

Ib. *Mandataque frangas*. The Schol. remarks, that *mandata* is here a participle. Thus Doëring understands *carmina*, and interprets *frangas, corrumpas, disperdas*, i. e. *do injury to the volumes entrusted* to you, scil. by stumbling. I should prefer interpreting *mandata, instructions;* scil. those which he has given him in this Epistle. Horace cautions him against making a false step, and breaking his instructions. As to the Latinity of *frangere mandatum*, it is no more exceptionable than *frangere fœdus*, &c. *But Doëring's interpretation is the correct one, "and break what is entrusted to your care."

Epistola XIV.—Horace's steward was dissatisfied with his life in the country, and wished to be brought back to the city. The poet praises the pleasures of the country, and reproves him for his fickleness.

I. *Villice*. The duties of the *villicus* were like those of our land-steward. The *dispensator*, in the city establishment, managed all pecuniary business for his master, and to the *insularius* the care of the house was confided.

Ib. *Mihi me reddentis*. Horace was *himself again*, when he had retreated from the city to his farm.

2. *Habitatum*. He shows that his farm did not deserve the contempt of the steward; supply, then, *quamvis* before *habitatum*.

Ib. *Quinque focis*, i. e. by five families, for *focis* is used for *domibus*. On Horace's farm there were five cottages.

3. *Quinque bonos*, &c. There is a great diversity of opinion, about the allusion in this line, whether it refers to the present or the past time, to a general assembly which was held at Varia of deputies from the districts in the Sabine territory, to a kind of district meeting, where the interests of the small community were considered, disputes arranged, &c. (i. e. *patres* mean *senators*); or simply any business which might lead peasants to go to the town which was nearest to them. Doëring adopts the last opinion, and in my judgment, with reason. Francis remarks: Our poet's estate was within the jurisdiction of Varia, to which the most considerable commoners of each district under its dependence, went at particular times to deliberate upon public affairs. The meaning of the line (according to D.) is, that from the cottages on Horace's farm, five worthy heads of families were in the habit of going to Varia, suppose, to sell the produce, or purchase what they might require. Comp. Virg. Georg. I. 273., III. 402. *The connexion is: That farm of mine has five worthy fathers of families located on it; it is amply sufficient for them, yet you, a city errand-boy, despise it. The eight slaves

Certemus, spinas animone ego fortius, an tu
Evellas agro; et melior sit Horatius, an res.
Me quamvis Lamiæ pietas et cura moratur,
Fratrem mœrentis, rapto de fratre dolentis
Insolabiliter; tamen istuc mens animusque
Fert, et amat spatiis obstantia rumpere claustra.

mentioned, Sat. II. 7. 118, cultivated that portion which Horace retained in his own hands.

3. *Bonos—patres.* Honest, respectable, industrious, heads of families, who repaired to the nearest town (Varia) to dispose of what they had for sale, and buy what they and their family might want.

Ib. *Variam.* A small town on the right bank of the Anio.

4. *Spinas.* As vices are to the mind what weeds are to the land, Horace applies *spinas evellere* not merely to his steward's occupation on his farm, but his own duty as to his mind.

5. *Melior sit,* &c. "Utrum plus valeat virtus Horatii in repellendis vincendisque iis, quæ animum turbant, an vis illa, quam rerum habendarum cupiditates curæque in animum habent."—D., who appears to have obscured what is plain. *Melior* means *in the better condition; res, property;* and the question is whether Horace or his property is more improved; Horace, *evellendo spinas animo;* his property, by his steward's *evellendo spinas agro.*

6. *Lamiæ.* Q. Æmilius Lamia, a person of high family connexions. From this passage, and Carm. I. 26, it appears that our poet was warmly attached to him.

Ib. *Pietas et cura.* Either mine for him.—D. A.; or his for his brother. *The latter is certainly correct. *Pietas* is the fraternal feeling, *cura* the sorrow Lamia felt for his brother's loss.

Ib. *Pietas.* Affection, usually such as exists amongst those closely allied by relationship.

Ib. *Moratur.* Detains me at Rome. Horace could not think of leaving his friend Lamia, when suffering under so severe an affliction.

7. *Rapto.* By death. *This is a Leonine line; by which artifice, and by the six syllabled ἄπαξ λεγομένον next line, Orellius thinks that the versification gains a tone of sorrow suited to the subject.

8. *Istuc,* scil. to his farm.

Ib. *Mens animusque,* i. e. my whole mind, entire soul, every feeling κατὰ πᾶσαν θυμόν. A distinction has been made between *mens* and *animus,* viz., that the former referred to the intelligent part; *animus,* to the sensible whence the passions flow, and thus B. here interprets; *Propositum* et *libido.*

9. *Fert. Inclines, turns,* for *fert* is put absolutely, as Ovid. Met. I. 1: *In nova* fert animus.

Ib. *Et amat spatiis obstantia rumpere claustra.* This expression is derived from the usages of the race-course. The chariots were drawn up in order at the *carceres* (called *claustra* here) until the signal was given for starting. Comp. note, Sat. I. 1. 114.

Ib. *Amat. Desires, longs.* But Bentley justly remarks, that the meaning of this word, as we have it here, is rather *delights,* φιλεῖ, *is wont,* as Carm. III. 16. 10: *aurum per medios ire satellites,* Et perrumpere amat *saxa,* and therefore reads in its place *avet.* But there is no necessity for any alteration, we

Rure ego viventem, tu dices in urbe beatum:
Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique;
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas;
Nunc urbem et ludos et balnea villicus optas:
Me constare mihi scis, et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter
Meque et te: nam, quæ deserta et inhospita tesqua
Credis, amœna vocat, mecum qui sentit, et odit

may interpret the passage thus:—my mind delights (is wont) to burst through the barriers which are interposed between me and the country, i. e. although my affection and concern for Lamia, in his affliction, detains me at Rome, still my heart and soul are wont to burst the barriers which stop me; although still at Rome, in heart and soul I am often at my farm.

Ib. *Spatiis.* Properly the race-course. *Refer *spatiis* in the dative case to *Obstantia;* lit. stopping the course.

Ib. *Claustra.* By these, the poet means either *Lamiæ pietatem et curam quæ morantur,* or the distance from the city to his farm. If the latter, let *spatia* be the farm, and if the former, the course from the city to his farm. But false criticism analyses metaphors. All that the poet means is, that his mind often over-leaps the bar between him and the country; that in his thoughts he frequently revisits his farm.

10. *Rure ego viventem,* scil. beatum dico.

11. *Alterius,* scil. sors.

Ib. *Sua—est odio sors,* i. e. is dissatisfied with his own condition.

12. *Immeritum.* Comp. note, Sat. II. 3. 7.

Ib. *Causatur,* i. e. lays the blame on. Comp. Epist. I. 11. 26. 30.

13. *Qui se non effugit unquam.* Carm. II. 16. 20.: *quis exul Se quoque fugit.* Doëring conjectures *usquam,* which the context seems to require. Comp. note, Sat. I. 1. 37.

14. *Mediastinus.* A city-slave of the lower grade. Tr. *when a city-slave.* The word is supposed to be derived from in *medio stans* (or quasi *mediodestinus* as *clandestinus*), as he had no particular duty, but stood ready to receive any orders that might be given, either by his master, or the superior slaves. *The word is merely derived from *medius,* as *clandestinus,* from *clan.* It denotes a slave of the lowest order.

Ib. *Petebas.* The tense, here, as often before, implies *habit.*

16. *Me constare mihi scis.* Davus (Sat. II. 7. 28.) thought differently.

Ib. *Discedere.* From my farm.

17. *Trahunt invisa.* Expressive of the reluctance with which he goes.

18. *Eò.* Therefore; because *non eadem miramur.*

19. *Tesqua.* Wastes, wilds, *Linguâ Sabinorum loca difficilia et repleta sentibus sic nominantur.*—Sch. *Varro. VI. 2. derives the word as if *tuesca* from *tueor,* i. e. *curo. Quòd ibi mysteria fiunt ac tuentur, tuesca dicta, postea tesca.* Scaliger prefers from δάσκια, *shady,* quasi, δασύτκια. According to Varr. *loca augurio designata.* κατάκεημαι καὶ ἵεημι τόποι, μαχτῆς. Gloss.

Quæ tu pulchra putas. Fornix tibi et uncta popina
Incutiunt urbis desiderium video, et quod
Angulus iste feret piper et thus ocius uva;
Nec vicina subest, vinum præbere, taberna,
Quæ possit tibi: nec meretrix tibicina, cujus
Ad strepitum salias terræ gravis: et tamen urges

21. *Uncta popinæ.* The *popinæ* were called before, Sat. II. 4. 62. *immundæ* and thus we may interpret *uncta* here. But, remarks Doëring, *immunda* popina could not inspire *urbis desiderium*. How then does it happen, that, Sat. II. 4. 62. the guest *multi Quæcunque* immundis *fervent allata* popinis? In both cases, because it is in the judgment of the poet, that the *popinæ* are *immundæ*, and not in that either of the guest (in Sat. II. 4.) or of the slave here. But although there is no objection to interpreting *uncta*, *immunda*, I prefer the other interpretation which Doëring adopts from Sch. Cruq. scil. where *unctæ epulæ* are served. Similarly, Epist. I. 15. 44. *Verùm ubi quid melius contingit et unctius.* Translate savoury. "Thus Orellius, rightly, "nidore redolens et optimis cibis plena."

22. *Desiderium.* πόθον, the desire for what we do not possess, but once did.

23. *Angulus iste.* His farm, which was but an *angulus*, as we say a *retired corner*. Comp. Carm. II. 6. 14: *Ille terrarum mihi præter omnes* Angulus *ridet.*

Ib. *Feret piper et thus ociùs uvâ.* This does not mean that his farm did produce *piper et thus*, but that it would produce *piper et thus, ociùs uvâ* sooner than, rather than grapes, i, e, you would get more pepper and frankincense from it than grapes.

24. *Subest.* Is near, at hand. Comp. Juven. Sat. IV. 59. *utque lacus* suberant.

25. *Tibicina.* A female player on the *tibia*. This instrument appears to have resembled our flageolet. It consisted of a mouth-piece and a tube, made of reed or box-wood, horn, bone, &c. which was pierced with holes that were stopped by the fingers.

26. *Strepitum*, i. e. music, playing. *Ad strepitum* as before. Epist. I. 2. 31

Ib. *Salias.* Aptly to the motion of a rustic, instead of *saltes*.

Ib. *Terræ gravis.* (Thus join.) The poet ridicules the rustic style of dancing, stamping heavily on the ground.

Ib. *Et tamen urges.* Although you detest this farm, you work, &c. Sch. Cruq. These words are to be referred to those which precede, *nam quæ deserta et inhospita tesqua*, or to the beginning of the Epistle *Quem tu fastidis habitatum*, &c. in this way; although you despise my land, or although you say that it is barren, desert, and waste, however, you attentively dig and cultivate *arva jampridem non tacta.*—L. And yet you have much to do, and no time for idling.—B. Correctly; and better than those interpreters, who understand this as an objection, an apology on the part of the steward, for himself, which even Horace himself rather commends here, because he does not neglect his duty through his *desiderium urbis.*—G. Although you feel the want of and wish for the pleasures and amusements of the city, still you do not neglect your duty in the country.—Z. And yet it is not the ennui of idleness that

Jampridem non tacta ligonibus arva, bovemque
Disjunctum curas, et strictis frondibus exples:
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
Nunc, age, quid nostrum concentum dividat, audi.
Quem tenues decuere togæ nitidique capilli,
Quem scis immunem Cinaræ placuisse rapaci,

excites in you the *urbis desiderium*.—D. The words are to be considered, according to Cruquius, as coming, in fact, from the steward, and as only repeated by the poet in commendation of his diligence. We should be rather inclined, however, to give them an ironical turn.—A. Cruquius in his note says: *Estque* ironica *commemoratio operum villici*.

It appears to me that the simplest explanation is to consider from *et tamen* to *parcere prato*, as additional reasons for preferring the city. He has stated the attractions of the city, he now statas the hardships of the country. In the city were *fornix*, *popina*, *uvæ*, *taberna*, *tibicina*, whilst in the country there were none of these; and, "notwithstanding this deprivation of pleasures and amusements, he toils at hard work, such he would not have were he in the city.

Ib. *Urges*, i. e. labour in digging, work at. Comp. the Virgilian, *arva insequi, terram consectari*.

27. *Jampridem*. Doëring connects this with *urges*, but join it with *non tacta*. The work was more severe on *arva* jampridem non tacta.

Ib. *Ligonibus*. μαζίλλαις, hoes, spades.

28. *Disjunctum*. Unyoked, in his stall.

Ib. *Strictis frondibus*. Comp. note, Sat. I. 2. 8.

29. *Addit opus*. In addition to his ordinary work, if there had been a heavy fall of rain, he had to raise a mound to keep out the river from overflowing the meadow.

Ib. *Pigro*. When disengaged, unoccupied.

Ib. *Rivus*. Near Horace's farm was the fountain *Bandusia*, whence the river Digentia flowed.

30. *Multâ mole*. Refer either to the mound or embankment which he had to raise, or to the *great labour* with which the river was *docendus aprico parcere prato;* suppose in raising banks between it and the meadow; or (as Gesner) in cutting or clearing drains to draw off the water. Parallels for both senses of *moles* are at hand to every scholar.

31. *Quid nostrum concentum dividat*, i. e. what that is, in which we differ, D. or, how great (*quid* for *quantum*) a difference there is between us.—B. G.

32. *Tenues*. *Fine*, the opposite *crassæ*, mentioned, Sat. I. 3. 15.

Ib. *Nitidi*. With unguents, used as oil or pomatum with us, to improve and give a gloss to the hair. Horace speaks of the time when he was attentive to his appearance.

33. *Scis*. The steward, when a slave in the city, had probably been in Horace's confidence.

Ib. *Immunem*. Without giving her presents.

Ib. *Cinaræ*. The same mentioned, Epist. I. 7. 28.

Ib. *Rapaci*, scil. as to presents from others.

Quem, bibulum liquidi media de luce Falerni,
Cœna brevis juvat, et prope rivum somnus in herba:
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat; non odio obscuro morsuque venenat:
Rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis;
Horum tu in numerum voto ruis: invidet usum
Lignorum et pecoris tibi calo argutus, et horti.

34. *Bibulum.* Fond of, in the habit of, drinking.

Ib. *Mediâ de luce.* Sat. II. 8. 3: *dictus herè illic,* De medio potare die. Men of pleasure commenced their revels even at mid-day.

Ib. *Falerni.* Of this before, Sat. I. 10.

Ib. *Liquidi,* "Clear," "refined." The dregs had been entirely drained from.

35. *Cœna brevis juvat,* scil. nunc me *cœna brevis juvat,* &c.

Ib. *Brevis.* Frugal, plain, at which he remained but a short time.

36. *Sed.* Supply *pudet.*

Ib. *Incidere.* To put an end to: *ludum,* the wildness, the sports of youth. Juven. Sat. VIII. 163: *breve sit quod turpiter audes: Quædam cum primâ resecentur crimina barbâ.*

37. *Istic.* At his farm.

Ib. *Obliquo oculo,* i. e. with the eye of envy, of which Ovid says; Met. II.: *Nusquam recta acies.* *λοξοῖς ὄμμασι προσβλέπειν.

Ib. *Mea commoda.* My happiness, my blessings.

38. *Limat.* Either diminishes, takes from, deriving it from *lima,* a file; or regards, looks askance, *limis oculis aspicit,* deriving it from *limus,* crooked, *obliquus.* (Comp. Sat. II. 5. 53: *Sic tamen ut* limis *rapias.*) The allusion is to the vulgar superstition, that the envious eye injured whatever it regarded.

Ib. *Obscuro.* Smothered, suppressed: *pejor enim odio est amoris simulatio.*

Ib. *Morsuque venenat.* As a snake is said *morsu venenare.* Virgil, Georg. IV. 236. of the bees: *læsæque* venenum Morsibus *inspirant.*

39. *Glebas—moventem,* i. e. digging. *Moventem,* scil. me *moventem.*

40. *Cum.* In company with.

Ib. *Diaria.* The allowance of food for a day to a slave, the *demensum.*

Ib. *Rodere.* Aptly; on account of the small allowance, or the food being stale.

41. *Horum.* The slaves in the city.

Ib. *Usum Lignorum et pecoris—et horti.* The advantages which you have in the country, in fuel, milk, and fruit.

42. *Lignorum.* The *villicus* had it near him in abundance, but the *calo* had the trouble of going to a distance for it.

Ib. *Calo.* Dacier, supported by Festus and the Scholiasts, derives this word from *καλέω voco,* and then it must signify *nomenclator,* but the first syllable of *calare, calo, calator,* is always short. We may, therefore, better derive it from an old substantive used by Lucretius, and probably taken from *κάλος lignum.*—F. Comp. note, Sat. I. 6. 103. Voss. Etymol. Ling. Lat. ad verb. says: "Servius remarks on Æn. VII. [it should be VI. 1.]: *Calas* dicebant

Optat ephippia bos piger; optat arare caballus:
Quam scit uterque, libens, (censebo) exercerat artem.

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# EPISTOLA XV.

## AD NUMONIUM VALAM.

Quæ sit hiems Veliæ, quod cœlum, Vala, Salerni,

majores nostri fustes, quos portabant servi, sequentes dominos ad prælium; unde etiam *calones* dicebantur, nam consuetudo erat militis Romani, ut sibi arma portaret et vallum. Vallum autem dicebant *calam*. Thus Lucilius, scinde calam (*puer*), ut caleas, i. e. O puer frange fustem, et fac focum." The same on Æn. I. says: *Classis dicta est ἀπὸ τῶν κάλων*, i e. *a lignis; unde et* calones *dicuntur milites, qui ligna deportant, et καλοπόδια*.

42. *Argutus.* Cunning.

43. *Ephippia.* Ἐφίππια; the saddle-cloth of a horse.

Ib. *Piger.* Tired of its work.—G. Although the ox, on account of its slowness, cannot run as the horse does.—D. *Some prefer to join, *piger—caballus*, but that steed could hardly be called *piger*, which *optat arare*.

Ib. *Arare.* Which in ancient times was done by oxen.

44. *Quam scit uterque*, &c. Aristoph. Vesp. 1422: Ἐξδοὶ τις, ἣν ἕκαστος εἰδείη τέχνην.

Ib. *Uterque. Villicus et calo.*

Ib. *Censebo.* A word drawn from the usage of the senate. The future is used, because both now and hereafter he will give the same decision.

Epistola XV.—Antonius Musa had ordered our poet to use the cold bath, probably on account of the complaint in his eyes. This letter is addressed to Numonius Vala, asking him for information regarding Vala and Salernum, watering-places on the coast of Lucania, that he might decide in which he would pass the winter.

1. *Quæ sit hiems Veliæ*, &c. The arrangement in this Epistle is very intricate. The first twenty-five lines form one strained hyperbaton. The natural order is:

> 25. Scribere te nobis, tibi nos acredere par est,
> Quæ sit hiems Velæ, quod cœlum, Vala, Salerni;
> Quorum hominum regio, et qualis via; ( ——— )
>
> 14. Major utrum populum frumenti copia pascat;
> Collectosne bibant imbres, puteosne perennes
> Jugis aquæ; ( ——— )
>
> 22. Tractus uter plures lepores, uter educet apros;
> Utra magis pisces et echinos æquora celent,
> Pinguis ut inde domum possim Phæaxque reverti.

*The Epistle appears purposely to be composed after the style of Lucretius. See Sat. I. 8.

Ib. *Quæ.* For *qualis*, what kind, whether mild or severe.

Ib. *Veliæ.* A maritime town of Lucania, about three miles distant from the river Heles, whence some derive its name. The Phocæans, who founded it, called it Οὐέλη, which, perhaps, was changed into Velia. Others derive

Quorum hominum regio, et qualis via ; (nam mihi
Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida cum perluor unda
Per medium frigus. Sane myrteta relinqui,

its name (*Velia* or *Helia*) as meaning marshy, from Ἕλος. *It was famous for being the seat of the Eleatic Philosophy.

1. *Cœlum.* The climate, the air. Comp. note, Epist. I. 7. 77.

Ib. *Vala.* Numonius Vala, a friend of our author's, whom some suppose to be the same that served under Varus, in his unfortunate campaign in Germany. Horace writes *to him* for information regarding these places, perhaps because he had some estates near them, or because he had been there bathing.

Ib. *Salerni.* Salernum was a maritime town of the Picentini.

2. *Quorum hominum*, &c. scil. qualium hominum regio sit, i. e. of what kind of character are the inhabitants.

Ib. (*Nam mihi Baias*—). Horace gives as his reason for asking about Velia and Salernum, that he was not going to Baiæ for the winter (but to one of those towns), as Antonius Musa had recommended cold-bathing.

Ib. *Baias.* Celebrated for its warm-baths. Comp. note, Sat. II. 4. 32.

3. *Musa—Antonius.* The physician of Augustus, brother of Euphorbus, physician to king Juba, celebrated for the success with which he recommended cold-bathing, in opposition to the established usage of advising the warm-bath. The cure which was performed on the emperor by means of this, was the origin of the high character which he bore. Augustus rewarded him for the skill with which he had treated him, by the magnificent present of 40,000 sestertia ; he was exempted from paying taxes, received the freedom of Rome, permitted to wear a gold ring, and had a statue erected to him in the temple of Æsculapius. Afterwards, however, this treatment failed, when he ordered it for Marcellus, as it is said to have been the cause of his death. Bianconi (Lettere, &c. Rom. 1779, p. 59) defends the character of of the physician, as he asserts that Marcellus died in the baths of Baiæ. Comp. Anthon's note ad loc. Horace was ordered to use cold-bathing for the complaint which he had in his eyes.

Ib. *Supervacuas*, scil. censet, or facit, esse *supervacuas.*

Ib. *Tamen.* Although it is not my choice, but my physician's direction.

Ib. *Illis.* Baiæ.

4. *Invisum.* Because I do not go there.

Ib. *Cùm perluor*, i. e. "my bathing," for "my being about to bathe."

5. *Per medium frigus.* In winter.

Ib. *Sanè.* Doëring interprets *profecto*, "undoubtedly," "doubtless." Baxter's remark is, *neque enim per jocum mentior*, from which I suppose that he ascribed a sense to *sanè*, similar to that which Doëring does, or rather, as we should say, "it is actually the case that." I am inclined to think, however, that *sanè* is used ironically, as to the indignant feeling with which the inhabitants of Baiæ regarded the contempt for the great attractions and celebrity of their town, i. e. that it signifies "forsooth." Compare note, Epist. ad Pison. 418.

Ib. *Murteta.* Myrtle-groves at Baiæ, in which sudatories were con-

Dictaque cessantem nervis elidere morbum
Sulfura contemni, vicus gemit, invidus ægris,
Qui caput et stomachum supponere fontibus audent
Clusinis, Gabiosque petunt, et frigida rura.
Mutandus locus est, et deversoria nota
Præteragendus equus. *Quo tendis? non mihi Cumas
Est iter, aut Baias*, læva stomachosus habena

structed; apartments for confining the vapour arising from the ground, to which dropsical patients were sometimes ordered to resort.

6. *Cessantem nervis—morbum*, i. e. *podagram*. Sch. Any disorder affecting the nerves.

Ib. *Elidere*. To expel.

7. *Sulphura*, scil. the sulphuric vapour-baths (comp. note on l. 5); or, the waters impregnated with sulphur. *"Vapour-baths." "Sicca enim sudatoria erant instar Laconicorum, vid. Cels. III. 21.—id. 17." *Bent*.

Ib. *Invidus*. Offended, displeased, ill-disposed towards.

8. *Qui caput et stomachum*. In allusion, perhaps, to a kind of shower-bath. It appears probable that the ancients used local applications of the bath, as at present, to the particular parts affected by disease.

9. *Clusinis*. There were cold baths at Clusium (a town in Etruria, remarkable in history as Porsenna's capital, and the first Italian town besieged by the Gauls, whence they marched upon Rome), and Gabii; regarding which, vid. note, Epist. I. 11. 7. *Ἐν δὲ τῷ πεδίῳ τούτῳ ὑπ' Ἀνίον διέξεισι καὶ τὰ Ἀλβουλα καλούμενα ῥεῖ ὕδατα ψυχρὰ ἐκ πολλῶν πηγῶν, πρὸς ποικίλους νόσους, καὶ πίνουσι καὶ ἐγκαθημένοις ὑγιεινά. Strab. V. 3.

Ib. *Frigida*. As the country about Gabii was mountainous.

10. *Mutandus locus est*. My physician has ordered a change of baths, I must no longer go to Baiæ or Cumæ.

Ib. *Diversoria nota Præteragendus equus*. When the horse came to the road that turned off to Baiæ, as he was accustomed to the places of stopping on that road, he was unwilling to pass it, as at present post-horses that have been in the habit of stopping at particular places, are reluctant to pass them. The construction is *equus agendus* est *præter nota diversoria*.

11. *Quò tendis*. Horace supposes what will happen on his journey; the horse, when he was come to the road on the right, leading to Baiæ and Cumæ, will turn towards it. On this Horace (*eques*) will angrily pull the left rein by which the horse understands, *Quo tendis? non mihi Cumas Est iter, aut Baias;* for the rein is the language which horses hear, and his ear is in his bitted mouth.

This is generally explained as an exclamation uttered by the rider in his anger at the obstinacy of the horse, whilst at the same time he pulls the left rein; but I prefer the interpretation given above. Comp. Doëring's remarks ad loc.

Ib. *Cumas*. The city in Campania, celebrated as the residence of the Sibyl. It was founded by a colony of Greeks from Eubœa, led by Hippocles of Cumæ, and Megasthenes of Chalcis. Hence Virgil, Æn. VI. says: *Euboicis Cumarum oris*, and *Chalcidicâ arc*

1. *Lævâ—habenâ*, scil. to turn him from the road (leading to Baiæ and

Dicet eques sed equi frænato est auris in ore.)
Major utrum populum frumenti copia pascat;
Collectosne bibant imbres, puteosne perennes 15
Jugis aquæ; (nam vina nihil moror illius oræ.

Cumæ) which was on the right. According to Gesner and Doëring, Horace is speaking of the road to Gabii (mentioned l. 9,), and therefore he turns his horse to the left road, as that led to Gabii. But Horace was not going there; the Epistle is written to get some information regarding Velia and Salernum to either of which places we may fairly conclude that he is going. Thus Torrent. remarks: "The bay of Baiæ is on the right hand of those going to Capua and Naples, and thence to Velia and Salernum;" and Anthon from Francis ad loc: "at the entrance into Campania, the road divides; the right leads to Cumæ and Baiæ, the left to Capua, Salernum and Velia. The horse is going to his usual stage at Baiæ, but Horace turns him to the left to the Lucanian road." Similarly Sch. Cruq. Juvenc. Zurck, &c. This branching of the roads appears to be an assumption to solve a difficulty which does not exist. Horace is going to Salernum or Velia—they are both farther south than Cumæ or Baiæ—when the horse comes to the road (perhaps the *Via Campana* between Capua and the *coast*) which leads to the last-mentioned towns, he turns towards it, as he had been in the habit of going that road—to turn him from it, and keep him on the road which leads forward, the *rider* must use the left *rein*, i. e. the left rein was used, not to make the horse take any road which branched off to the left, but to turn him back from the right.

12. *Stomachosus.* Passionate, irritable, angry.

13. *Dicet.* Non verbis sed *habenâ*.—D.

Ib. *Eques.* The rider: Scil. Horace himself.

Ib. *Sed.* This is usually explained, by referring it to *stomachosus dicet*, as a censure of the rider's having done so, i. e. *but* it is absurd to utter these angry exclamations, for the horse does not obey words, but the reins. Yet in this explanation it seems to be overlooked that the rider has had recourse to the rein. *Sed* appears to be used in a sense similar to that in which we sometimes use *now*. Comp. Sall. Bell. Catilin. I. sed *nostra omnis vis in animo et corpore sita*. The rider speaks with the rein, now the horse hears with his bitted mouth.

Ib. *Frænato est auris in ore.* As the rein serves the rider instead of words to tell the horse where to go, so the bitted mouth serves the horse as an ear for understanding his commands. Eques habenâ loquitur, equus ore frænato audit.

14. *Major utrum populum, &c.* Horace continues the questions broken off by the parenthesis, l. 2. Comp. note, l. 1. He asks here, in which of the two places is the greater supply of corn.

Ib. *Utrum populum.* The inhabitants of Velia or of Salernum.

15. *Collectos.* In cisterns, or rather basins, as the ancient *cisternæ* were excavations.

16. *Jugis aquæ.* Comp. Sat. II. 6. 2. *Many commentators read *dulcis* for *jugis*, as if *jugis* were already included in *perennes*. But the tautology is avoided by explaining thus, "unfailing reservoirs of mountain water;" *perennes*, "never dry," always full, and not of rain, but hilly stream.

Ib. *Nam.* He assigns the cause for his asking only as to the water, and not the wine.

Rure meo possum quidvis perferre patique;
Ad mare cum veni, generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret,
Quod me Lucanæ juvenem commendet amicæ:)
Tractus uter plures lepores, uter educet apros:
Utra magis pisces et echinos æquora celent,
Pinguis ut inde domum possim Phæaxque reverti:
Scribere te nobis, tibi nos accredere, par est.
Mænius, ut, rebus maternis atque paternis

16. *Vina nihil moror illius oræ.* These words have received contradictory interpretations from commentators. Sch. Cruq. L. C. T. Juvenc. Delph. D. &c. think that they mean that he does not like—he sets no value on, the wines of that region, i. e. that he asked regarding the water, as he could not drink the wine that they had there. Francis remarks—"Our poet was obliged to drink more water than wine, for fear of inflaming his eyes, and he was therefore more curious about it." This, however, is inconsistent with l. 18. Gesner interprets thus: I do not think it necessary to ask regarding the wines. I know those Campanian wines, the Massic, Cæcubian, Falernian. When I am in my own villa I do not feel the want of them, but when living on the shore I am glad to get them. According to Gesner's interpretation, which I prefer, the meaning is: Let me know what kind of water they drink there; I ask only regarding this, for I make no question about their wines, I know that they are excellent.

Ib. *Nihil moror.* Comp. Sat. I. 4. 13. Epist. II. 1. 264.

17. *Rure meo.* At my own villa.

Ib. *Quidvis.* Heins. reads *quodvis*, and refers it to *vinum*. Bentley notices the change, and remarks that it is necessary, if the reference be only to wines He reads *quidvis*, however, and accordingly interprets *every kind of fare, anything at all*, and thus Doëring. Gesner, although reading *quidvis*, refers it to the wine alone. Vid. introduct. ad Epist.

18. *Ad mare*, i. e. to some watering-place on the shore. From l. 21, *Quod me Lucanæ juvenem commendet amicæ*, it appears that he means the *mare infernum*, the coast of Lucania

Ib. *Generosum et lene requiro.* Scil. vinum. Those who adopt the first interpretation of *vina nihil moror illius oræ*, suppose that he sent to some other place for the wine, which he must have, when *ad mare venit*. Thus Lambinus in his note, and Juvenc. in his *interpretatio*, supply after *requiro*, et aliunde accerso.

19. *Cum spe divite.* Exciting sanguine hopes.

20. *Quod verba ministret.* Epist. I. 5. 19: *Fœcundi calices quem non fecere disertum?*

21. *Juvenem.* As if through its influence he became young again.

22. *Tractus uter.* Which region, Velia or Salernum?

Ib. *Educet apros*, scil. *educet* plures *apros?*

24. *Phæax.* In as good condition as a voluptuous Phæacian, a second Alcinous. Comp. note, Epist. I. 2. 28.

Fortiter absumtis urbanus cœpit haberi,
Scurra vagus, non qui certum præsepe teneret,
Impransus non qui civem dignosceret hoste,
Quælibet in quemvis opprobria fingere sævus,
Pernicies et tempestas baratrumque macelli,

26. Horace has said that he can reconcile himself to poor wine, and yet enjoy that which is generous when he can get it. He now illustrates this accommodating disposition by the conduct of Mænius.

Ib. *Mænius.* The same mentioned Sat. I. 1. 101.

Ib. *Rebus maternis atque paternis.* All the property which had been left to him.

27. *Fortiter absumtis.* *Magnanimus pauper* as Persius says.—B. Without any dread of poverty.—Z. *Animi, quòd parvi nolit haberi.* Comp. note, Sat. I. 2. 10. II. 3. 42. Trans. *spiritedly, gallantly.*

Ib. *Urbanus.* It is difficult to find any English word to convey the full force of *urbanus*, in this passage. It is usually interpreted *facetious, a wit*, or "a merry fellow," as Anthon translates it. Thus we may suppose that Mænius, having squandered his property, was obliged to assume this character, that the amusement which he afforded in company might procure invitations for him. Francis, in his translation, adopts this view:

> "When Mænius had consumed with gallant heart
> A large estate, he took the jester's art."

But there appears to be a more severe satire even than this in the passage. Horace seems to assert that it was not until Mænius had squandered all his property that he began to be esteemed *urbanus*. Mænius desired to be considered *urbanus*, and whilst he endeavoured to obtain this character, wasted all his property. Thus *urbanus* may mean what the phrase *a good fellow* does sometimes with us, or, perhaps, *a man of fashion*. Comp. Epist. I. 19. 15. *Rupit Iarbitam Timagenis æmula lingua*, Dum studet urbanus, tenditque disertus haberi. But there *urbanus* refers to style of writing or speaking, not manner.

28. *Scurra vagus.* A roving, strolling jester, stopping wherever he could get good entertainment.

Ib. *Præsepe.* *Præsepe* is used instead of *mensa*, as if Mænius, on account of his gluttony, deserved to be considered rather a beast than a man.

Ib. *Non qui certum præsepe teneret.* This explains his being *vagus*, i. e. not a constant guest (*certus conviva*, Epp. I. 7. 75) but dining now with one, now with another, where he thought he would meet with the best fare.

29. *Impransus.* When hungry, in want of a dinner.

Ib. *Non qui civem dignosceret hoste.* He was so ferocious; as an animal without food.

Ib. *Civem—hoste.* Friend from foe.

30. *Opprobria.* Calumnies, scandal. His object in inventing these was to frighten the person into entertaining him, or to gratify the dislike of those who were in the habit inviting him.

31. *Pernicies et tempestas*, &c. Expressive of his voracity.

Ib. *Barathrumque macelli.* A kind of gulf, swallowing down every thing in the market. Cicero (de Orat. II. 55) similarly calls a spendthrift *gurgitem*

Quicquid quæsierat, ventri donabat avaro.
Hic, ubi nequitiæ fautoribus et timidis nil
Aut paulum abstulerat, patinas cœnabat omasi,
Vilis et agninæ, tribus ursis quod satis esset;
Scilicet ut ventres lamna candente nepotum

2. *Quæsierat.* i. e. had acquired.

Ib. *Donabat.* Bentley reads *donaret*, which I am inclined to adopt. Then the construction may be *Mænius, ut rebus*, &c., fit *scurra vagus;* and *donaret* is constructed with *qui*, as *qui teneret*, and *qui dignosceret*. According to the text, however, *Mænius*, l. 26, is the subject of *donabat*.

33. *Nequitiæ.* His buffoonery.

Ib. *Fautoribus et timidis.* There are two classes of persons who support jesters, *fautores*, those who are pleased with their abusive remarks, and *timidi*, those who are afraid lest that abuse should be directed against themselves.—G.

Ib. *Nil aut paulum.* Similarly our phrase, "little or nothing."

34. *Omasi.* Tripe.

35. *Vilis—agninæ*, scil. *carnis.* Wretched, miserable lamb. *Agnina caro* was considered by the ancients as bad meat, and eaten only by the poorer classes. *Join *vilis agninæ*, not *vilis omasi*.

Ib. *Tribus ursis quod satis esset.* The quantity of tripe and lamb which Mænius devoured, would suffice three bears.

36. *Scilicit ut ventres*, &c. This passage has been much canvassed by commentators, and the readings variously given. We have

Scilicet ut ventres lamnâ candente nepotum
Diceret urendos correctus. Mænius idem

in L. Var., Juvenc., Zurck., Delph., &c.

Scilicet ut ventres lamnâ candente nepotum
Diceret urendos correctus Bestius : idem

in Cruq., &c. And the reading in the text, adopted by Bentl., B., G., Z., D., J., &c.

Ib. *Scilicet ut*, "Forsooth in order that, like another rigid Bestius, he might declare that the bellies of gluttons ought to be branded with a red-hot iron," i. e. protesting loudly all the while, to be sure, that the bellies of gluttons ought to be branded with a red-hot iron, just as if he had been another Bestius.—A. I do not understand what Anthon means by this translation. Surely it cannot be that Mænius' object in eating the tripe and lamb was that he might declare, &c., and yet Anthon's words seem to signify nothing else.

Fea puts a point after *Scilicet*, but Bothe correctly restored the common punctuation, informing us that this is the meaning: "Ita omaso suo vescebatur, ut in nepotes lautius cœnantes inveheretur, tanquam alter Bestius."—J. We have met the words *Scilicet ut* already, Epist. I. 9. 3, and, if I am not mistaken, in a similar sense. *Scilicet* means "actually," as if what followed was a thing not to be expected—*ita* is suppressed (as Bothe remarks) before *ut*, as is not unusually found—and the meaning is, that Mænius supped so contentedly on humble fare, as actually to say, &c.

Ib. *Ventres lamnâ candente nepotum.* The Greeks and Romans branded

Diceret urendos, corrector Bestius. Idem,
Quicquid erat nactus prædæ majoris, ubi omne
Verterat in fumum et cinerem, *Non hercule miror*
Aiebat, *si qui comedunt bona, cum sit obeso*
*Nil melius turdo, nil vulva pulchrius ampla.*
Nimirum hic ego sum; nam tuta et parvula laudo,
Cum res deficiunt, satis inter vilia fortis:
Verum, ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

the belly of a gluttonous slave, the feet of a fugitive, the hands of a thief, and the tongue of a babbler.—Dac. from Galen.: "Adhuc qui servos puniunt, urunt et scarificant crura fugitivorum, manus rapacium, ventrem gulosorum, linguam garrulorum."

36. *Lamnâ*, i. e. laminâ.

37. *Corrector Bestius.* Mænius is termed "a second Bestius in strictness." Bestius (mentioned Pers. Sat. VI. 37) appears to have been an avaricious and miserly person, who, of course, would be most severe in reproving those who wasted their money to gratify their palates.

Ib. *Idem*, scil. Mænius.

38. *Quicquid erat nactus*, &c., i. e. quicquid majoris prædæ naetus erat.

39. *Verterat in fumum et cinerem.* A proverbial expression, as if smoke and ashes were all the remains of what he had consumed.—F.

Ib. *Hercule.* A common form of adjuration, by Hercules; fully, *ita me Hercules adjuvet.*

40. *Comedunt bona.* Comp. Sat. I. 2. 7: *Præclaram ingratâ stringat malus ingluvie rem.* Pers. Sat. VI.: *hic* bona dente *grandia magnanimus* peragit *puer.*

Ib. *Bona.* Their properties.

41. *Vulvâ.* A sow's paunch was considered by the Romans as a delicacy.

42. *Hic.* Such as Mænius; adapting myself, as he did, to good or bad circumstances.

Ib. *Tuta.* Quiet—undisturbed. Compare Sat. II. 7. 30: laudas securum *otus.*

43. *Cùm res deficiunt.* When better means fail.—A.

Ib. *Vilia.* Humble fare.

Ib. *Fortis.* Spirited.

44. *Unctius.* Comp. note, Epist. I. 14. 21.

45. *Bene vivere*, i. e. are happy.

Ib. *Quorum Conspicitur*, &c., i. e. who have a large property, safely laid out *nitidis villis.*

40. *Conspicitur*, "They have something to show for what they spend."

Ib. *Fundata.* From *fundare.* Some think that there is an allusion to *fundus*, a farm, an estate, but there appears to be no such reference.

# EPISTOLA XVI.

## AD QUINCTIUM.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum, an baccis opulentet olivæ,
Pomisne, an pratis, an amicta vitibus ulmo:
Scribetur tibi forma loquaciter, et situs agri.
Continui montes, nisi dissocientur opaca
Valle; sed ut veniens dextrum latus aspiciat Sol,

Epistola XVI.—In the opening of this letter, Horace describes his farm to Quinctius Hirpinus, then (as if the contrast between their lives struck him) addresses himself to correct the misconception which might arise in the mind of Hirpinus from the character which he held in public estimation, showing that the name is not the reality of virtue, that the vulgar criteria of character are false, their *vir bonus* is but a hypocrite, who prefers *videri quàm esse*, and their idea of freedom erroneous, for the *avarus*, although in their judgment he may be free, still differs nothing from a slave, whilst the really *vir bonus* is undaunted by a tyrant's threats; even in chains he preserves his freedom, and looks to death as a deliverer.

1. *Ne perconteris*, i. e. to anticipate, prevent your enquiring.

Ib. *Fundus meus.* Comp. Append.

Ib. *Quincti.* Perhaps the same Quinctius Hirpinus to whom Carm. II. 11. is addressed.

2. *Arvo.* Arable land; used here for *segete.* Sall. Bell. Jug. 95: *Numidæ pabulo pecoris magis quàm* arvo *student*, i. e. more to pasturage than tillage. **Arvum* does not, however, always signify arable land; it is used also for ground that is planted. Virg. Georg. II. 262: *Optuma patri* Arva *solo*, where the reference is to vines.

3. *Pomis.* Any tree-fruit fit for eating.

Ib. *Pratis.* Meadow-land.

Ib. *Amictu vitibus ulmo.* An elegant periphasis for grapes, as the vines were usually trained on elm-trees. Hence the beautiful allusion in Juven. Sat. VIII. 76: *Stratus humi* palmes *viduas desiderat* ulmos.

4. *Loquaciter*, i. e. fully, at large, at full length; and yet the description occupies but ten lines. But our poet fears that his farm, however interesting to himself, may not be equally so to Quinctius.

5. *Continui montes.* A continued range of mountains; scil. *hìc sunt.* Or, *continui* essent *montes.* The windings of Mount Lucretilis almost embraced the valley in which our poet's villa was built.

Ib. *Nisi dissocientur*, &c. The continuity is broken by a shady vale.

6. *Sed ut veniens*, &c. The valley, although between mountains, received the rays of the sun both rising and setting.

Horace supposes himself and his friend in his villa, which, as the situation was cold, looked towards the south and the valley, the right side of which is opposite to the rising sun, the left to the setting.—G. Comp. Life of Horace, in Prolegom., and Eustace in Append.

Lævum decedens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigne
Corna vepres et pruna ferunt ? si quercus et ilex
Multa fruge pecus, multa dominum juvat umbra;
Dicas adductum propius frondere Tarentum. 11
Fons etiam rivo dare nomen idoneus, ut nec

7. *Vaporet*, "Warms." Doëring thinks that the application of this word to the setting sun is peculiarly appropriate, as at that time vapours rise and cover the woods and mountains.

8. *Temperiem*, scil. *æris*, *cœli*.

Ib. *Quid si*. As before, Sat. II. 7: Quid, si *me stultior ipso*.

9. *Corna vepres et pruna ferunt*. He either speaks of grafting, or as I should prefer, he means by *vepres*, *dumi*, by which divisions of gardens were usually marked out.—Torrent.

Horace seems from this to have discovered vestiges of the golden age in his farm. Virg. Eclog. IV. 29, regarding the golden age: *Incultisque rubens pendebat sentibus uva*.—D. Our poet, in the warmth of his love for his farm, playfully speaks of the very briars that are there as producing *corna et pruna*.

Ib. *Quercus et ilex*. *Quercus*, the common oak; *ilex*, the holm-oak. Some have supposed the *esculus* of the ancients to be the *ilex*, but this opinion is satisfactorily shown to be erroneous by Martyn on Georg. II. 453.

10. *Fruge*. Acorns. *Pecus*, scil. *sues*.

11. *Propius*. To Rome.

Ib. *Tarentum*. Comp. note, Sat. I. 6. 105. Horace ranked Tarentum amongst the most beautiful parts of Italy (Comp. Carm. II. 6. 10; III. 5. 56). Accordingly he says here, that if Quinctius regards the situation, air, and fertility of his farm, he will declare that Tarentum has been brought nearer Rome.

12. *Fons etiam*. There is also a fountain. It was called Bandusia (Carm. III. 13); now, probably, Fonte Bello.

Ib. *Rivo dare nomen idoneus*. A Græcism for *idoneus* qui det *nomen rivo*. Torrent. interprets these words thus: "that deserves to be called a river." Comp. Hor. Variorum. Lugd. Batav. 1653. Baxter notices it as a remarkable hypallage for *dare rivum non sine nomine*. Doëring; flowing so abundantly, that its water forms a river *eique nomen Digentia det*. Anthon; "A fountain too, fit to give name to a stream," i. e. large enough to form and give its name to a stream. The stream here meant is the Digentia.

It appears then, that *rivo* either is a river (as opposed to a fountain) or the river Digentia, which was formed by a fountain; that *idoneus* means large enough, having sufficient water, or, deserving on account of the abundance of its waters; and *nomen* is either its name, or a name. If it be its name, it refers either to both the fountain and the river which it formed being called Digentia (and then Anthon's interpretation, "large enough to form and give its name to a stream," is to be received); or to the propriety of saying *rivus Bandusinus* for *fons Bandusinus* (i. e. deserving to give its name to a river), and thus Torrent. interpretation may be adopted. If it be a name, the meaning is that it forms a river which has a name (scil. Digentia), and thus Baxter; which Gesner more correctly explains. The more water the fountain

Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.
Hæ latebræ dulces, et jam, si credis, amœnæ,
Incolumem tibi me præstant Septembribus horis
Tu recte vivis, si curas esse quod audis;
Jactamus jampridem omnis te Roma beatum.
Sed vereor, ne cui de te plus, quam tibi credas;

gives the river, the more deserving it makes of it having a peculiar name for itself. *Itaque dat nomen cum aqua.* Of these I prefer the last. The meaning then is, that in Horace's farm there was a fountain flowing so abundantly, as to form a stream which had a name. *Orellius explains with Anthon, and I think, correctly.

12. *Rivo.* A river, called Digentia (now Licenza), formed by the fountain.

Ib. *Ut.* Talis *ut.*

13. *Hebrus.* Comp. note, Epist. I. 3. 3.

14. *Utilis,* i. e. beneficial, affording relief, salubrious.

15. *Latebræ,* i. e. retreat.

Ib. *Et jam si credis amœnæ.* The common reading was *etiam, si credis, amœnæ,* which, evidently, never came from Horace. Bentley reads *et (jam si credis) amœnæ,* and interprets *jam,* now that you have heard my description; which Baxter (even although it proceeds from Bentley) highly commends, Gesner reads, *et jam, si credis, amœnæ,* and interprets *jam,* at the present time, in which I am writing, *Septembribus horis.* Doëring is dissatisfied with both these readings, and proposes *et tam, si credis, amœnæ.* He gives, however, in his text, *et jam, si credis, amœnæ.* I prefer Bentley's reading, but have left the text for others to punctuate according to their choice.

16. *Incolumem.* In good health.

Ib. *Septembribus horis.* Comp. note, Epist. 1. 7. 5.

17. *Tu rectè vivis.* Horace is here very careless of the connexion. After having described his farm, he would insinuate to Quinctius, that the tranquil, innocent pleasures he found there were infinitely preferable to the dangerous and tumultuous pursuits of ambition. He would inform him that happiness, founded upon the opinion of others, is weak and uncertain; that the praises which we receive from a mistaken applause, are really paid to virtue, not to us, and that while we are outwardly honoured, esteemed, applauded, we are inwardly contemptible and miserable. Such was, probably, the then situation of Quinctius, who disguised under a seeming severity of manners the most irregular indulgences of ambition and sensuality. Some years afterwards he broke through all restraint, and his incontinence plunged him into the last distresses.—F.

Ib. *Audis,* "You are said to be." Comp. note, Sat. II. 6. 20.

18. *Jactamus—beatum,* "Pronounce, declare thee to be happy;" μακαρίζομεν.

Ib. *Omnis—Roma,* scil. Nos, *omnis Roma,* i. e. nos omnes Romani.

19. But although every one calls you so, do not trust to the testimony of others, draw your opinion from your own judgment.

Ib. *Ne cui de te,* &c. Cato. I. 14: *Plus aliis de te quàm tu tibi credere noli.* B. Pers. Sat. I. 7: *Ne te quæsiveris extra.*

Neve putes alium sapiente bonoque beatum;
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrem sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat, et his verbis vacuas permulceat aures:
*Tene magis salvum populus velit, an populum tu,*
*Servet in ambiguo, qui consulit et tibi et urbi,*
*Jupiter:* Augusti laudes agnoscere possis.
Cum pateris sapiens emendatusque vocari,

20. *Alium sapiente bonoque.* ἄλλον τοῦ σοφοῦ; other than. Comp. note, Sat. II. 3. 208.

21. *Neu, si te.* There are three things that Horace *veretur—ne credas,* &c. *neve putes,* &c., and *neu dissimules,* &c.

22. *Occultam febrem sub tempus edendi.* Horace is afraid, lest Quinctius, influenced by the common opinion that he was happy, should stifle his own consciousness that he was not, and imitate the invalid who, because he was told that he was quite well, sat down to the entertainment, and affected health, until the shivering fit that seized him at the table betrayed his malady.

Ib. *Sub tempus.* Comp. note, Sat. II. 1. 9.

23. *Manibus tremor incidat unctis.* Pers. Sat. III. 100: *Sed* tremor *inter vina subit, calidumque triental Excutit e* manibus.

Ib. *Manibus—unctis,* i. e. in the midst of eating. The Romans did not use knives and forks.

24. *Stultorum incurata pudor,* i. e. *Stulti, male pudentes, incurata ulcera celant; illi, quorum malus pudor incurata ulcera celat, stulti.* Thus in Homer, ῥεχθὲν δὲ τε νήπιος ἔγνω means he is a fool that—the fool learns only by experience.

Ib. *Incurata.* Not "incurable," nor "uncured," as the term is usually applied, but "undressed," "without remedies being applied." Epist. II. 2. 150: *fugeris radice vel herba,* Proficiente nihil, curarier.

Ib. *Pudor malus.* As before, Sat. II. 3. 39.

25. Were the praises that are conferred on Augustus bestowed on you, could you be so foolish as to claim them as your own? When you suffer yourself, &c.

Ib. *Tibi.* By thee.

26. *Dicat.* Should tell of, should sing, scil. in poetry.

Ib. *Vacuas—aures,* i. e. open ears. Comp. Virg. Georg. III.: *quæ* vacuas *tenuissent carmine mentes.*

27. *Tene magis salvum,* &c. The words are taken from a panegyric of Augustus, by the poet Varius. Horace *aliud agens* compliments both Augustus and Varius.

Ib. *An populum tu.* *An populum* salvum esse *tu* velis.

28. *Servet in ambiguo.* Lest either should appear to be surpassed by the other in affection. Varius was a courtier as well as a poet.

Respondesne tuo, dic sodes nomine ?—*Nempe Vir bonus et prudens dici deletcor ego ac tu.*— Qui dedit hoc hodie, cras, si volet, auferet; ut si Detulerit fasces indigno, detrahet idem. *Pone, meum est,* inquit; pono tristisque recedo.

30. *Sapiens emendatusque.* As *alius sapiente emendatoque* cannot be *beatus. Sapiens emendatusque* by the usual Græcism for *sapientem emendatumque.*

31. *Respondesne tuo—nomine.* A metaphor, drawn from a levy or inspection of soldiers, the census, &c., where each person answered that he was present, as his name was read out from the roll. I have no objection to Marcilius' opinion, that *nomine* is the ancient form of the dative for *nomini,* but yet it might be the ablative, in answering to the question *Quis est sapiens?* G. In the cases to which Gesner refers, I am inclined to think that the classic phrase is not *nomini respondere,* but *ad nomen respondere.* Comp. Liv. VII. 4: *Acerbitas in dilectu, non damno modò civium, sed etiam lacerationе corporum, lata, partim virgis cæsis, qui* ad nomina non respondissent, *partim in vincula ductis, invisa erat.*

Doëring notices this opinion of Marcilius, but proposes another interpretation: *dic, quæso, respondesne sapienti emendatoque vel sapientis emendatique virtutibus, sive, facisne, quod sapiens emendatusque facere debet,* tuo nomine. *hoc quo te vocari pateris, nomine, dum sapientis emendatique nomen geris?* If I understand this ingenious commentator's view, we use "to answer" in the meaning which he seems to attach to *respondere,* i. e. to suit, to correspond, to accord with, and in this sense I would interpret it, adopting, however. Marcilius' view regarding *nomine.* Transl. then; Do you answer to your name? and interpret, Is your conduct consistent with your appellation?

Ib. *Nempe,* &c. Horace concedes the truth of the objection, that it is the common failing of all men to be pleased with such names.

Ib. *Nempe.* Comp. note, Sat. I. 10. 1.

32. *Ac tu,* i. e. pariter *ac tu.*

33. But however agreeable the name may be, the source whence it comes takes from its value. What was given by the caprice of the mob, by the same may be withdrawn. Neither their praise nor their censure ought to be regarded.

Ib. *Qui,* scil. populus.

Ib. *Si volet.*

> Si Fortuna volet, fies de rhetore consul
> Si volet hæc eadem, fies de consule rhetor
> *Juven. Sat.* VII. 197.

Ib. *Ut si. Ut si,* quis.—D. Not so; the reference is to the people. The populace are as arbitrary and capricious about their praise, as they are about their offices. Transl., *ut si*—just as if. We met it before, Sat. I. 1. 46.

34. *Fasces.* Comp. note, Sat. I. 6. 97.

Ib. *Indigno.* Suppl. *mihi.*—B. Any one.

Ib. *Idem,* scil. populus.

35. *Pone.* Lay down—give up. Carm. III. 2: *Virtus repulsæ nescia sordidæ in-contaminatis fulget honoribus Nec sumit aut* ponit secures Arbitrio popularis auræ. And yet it is not *fasces* that should be supplied here, but *nomen,* scil. *hoc,* l. 33. for from *ut* to *idem* is parenthetic.

Ib. *Meum est.* Not, it is my property—it belongs to me—but it is owing to

Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;
Mordear opprobriis falsis, mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem, nisi mendosum et medicandum? Vir bonus est quis?—
*Qui consulta patrum, qui leges juraque servat;*
*Quo multæ magnæque secantur judice lites;*
*Quo res sponsore, et quo causæ teste tenentur.*—
Sed videt hunc omnis domus et vicinia tota
Introrsus turpem, speciosum pelle decora.

me that you have had this name. Comp. Virg. Eclog. III. 108: *Non* nostrum *inter vos tantas componere lites.* Carm. III. 29. 57: *Non* est meum, *si mugiat Africus.* IV. 3. 24: *Quod spiro et placeo (si placeo)* tuum est, and Bentley, ad loc., "*meum es*, quòd eo nomine tibi places."

35. *Inquit*, scil. populus.

36. *Idem.* Bentley refers this to *mordear*, scil. ego *idem mordear*, but (as Zeunius thinks) let it agree with *populus*, and form the subject of *clamat.*

Ib. *Neget esse*, i. e. assert that I was not.

39. *Falsus.* Undeserved, unmerited.

Ib. *Mendax infamia.* I at one time suspected that we should read *mordax*, but there is no need *sincerum vas incrustare.* Ovid. Fast. IV. 311: *Conscia mens recti* famæ Mendacia *risit.* Propert. IV. 2. 19: Mendax fama *noces; alius mihi nominis index.*

40. *Medicandum.* Cruq., Bentl., Baxter, G., Z., D., A., &c., have adopted this instead of *mendacem.* It accords well with the metaphorical expressions *sanum recteque valentem, febrim, et ulcera.* Its meaning is, "unsound,' "requiring medicine," "that he should take hellebore." *His tot tantisque auctoribus* I have adopted it also, yet I am not satisfied with it. It is a word of dubious Latinity. Forcellin. supplies but one instance of a similar use Tibull. El. III. 6. 13: *Aufer et ipse meum, pariter* medicande, *dolorem*, and even there it is an emendation. Even Bentley, who usually confirms his readings by parallels, and seldom fails to produce examples of the rarer words, or phrases, supplies us with nothing here but analogous Greek forms of expressions.

41. The character of the person, who is called by the people *vir bonus.*

Ib. *Servat.* Observes in his conduct.

Ib. *Leges juraque.* Comp. note, Sat. I. 1. 9.

43. *Res sponsore.* Thus Cruq., Bentl., &c. for *responsore.* Horace represents the *vir bonus* in three capacities—*judex, sponsor, testis* (as Pers. Sat. V. 79), "judge," "surety," "witness."

Ib. *Res.* Property.

Ib. *Tenentur.* For *obtinentur*, as is met in Cicero, "Whose bail secures, whose oath decides a cause."

44. *Omnis domus.* All his family.

45. Comp. Sat. I. 65: *Detrahere et* pellem, *nitidus quâ quisque per ora Ceaeret*, introrsum turpis.

*Nec furtum feci, nec fugi,* si mihi dicat
Servus: ¶ "Habes pretium, loris non ureris," aio.
¶ "Non hominem occidi:" ¶ "Non pasces in cruce corvos."
*Sum bonus et frugi.*—Renuit negitatque Sabellus.
Cautus enim metuit foveam lupus, accipiterque
Suspectos laqueos, et opertum milvius hamum.
Oderunt peccare boni virtutis amore:
Tu nihil admittes in te formidine pœnæ:
Sit spes fallendi, miscebis sacra profanis:
Nam de mille fabæ modiis cum surripis unum,
Damnum est, non facinus, mihi pacto lenius isto."
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocunque deos vel porco vel bove placat,

46. This *vir bonus* (described l. 41—45) is nothing better than a slave, who also is obedient through fear.

48. *Paces in cruce corvos.* The cross was the capital punishment of slaves.

49. *Frugi.* Comp. Sat. II. 7. 3.

Ib. *Renuit negitatque Sabellus.* Elegantly for *renuo negitoque.* Horace considers himself a Sabine, and as such, gives his opinion with the honesty and severity for which they were remarkable. Comp. Juven. Sat. III. 154: *quod turpe negabit Translatus subitò ad Marsos* mensamque Sabellam. X. 287: *sanctos licet horrida mores Tradidere domus, ac veteres imitata* Sabinos.

Ib. *Negitat.* Sall. Jug. CXI.: *Rex primò* negitare.

51. *Opertum.* The baited.

Ib. *Milvius.* Not a bird, the kite, for as Gesner observes, that is inconsistent with *hamus,* but a species of fish. Transl. the fish.

53. *Admittes in te,* i. e. committes. Comp. note, Sat. II. 3. 212.

54. *Sit spes.* Si *sit spes.*

Ib. *Fallendi.* Of escaping notice, or punishment.

Ib. *Miscebis,* i. e. you will make no distinction between—you will confound.

55. *Unum,* scil. modium.

56. *Damnum,* scil. to me.

Ib. *Non facinus.* Although the loss to me is less, still your guilt is not less, for it is theft whether you take much or little. Horace argues according to the Stoic dogma, *omnia peccata esse paria.* Comp. Demosth. Phil. III. 4: *τὸ δ' εὐσεβὲς καὶ τὸ δίκαιον, ἂν τ' ἐπὶ μικροῦ τις ἂν τ' ἐπὶ μείζονος παραβαίνῃ, τὴν αὐτὴν ἔχει δύναμιν.*

Ib. *Mihi.* Either *to me,* or *in my opinion.* Comp. l. 66.

Ib. *Pacto—isto.* By your taking only one.

57. *Vir bonus.* Not really so, but in the vulgar estimation.

Ib. *Omne forum.* Comp. note Sat. I. 6. 114. *Omne,* either *the whole,* or *every.*

Ib. *Spectat.* Looks up to; regards with respect.

58. *Placat.* *Placare* does not always signify to *appease*—this is rather

"Jane pater," clare, clare cum dixit, "Apollo,"
Libra movet, metuens audiri: "Pulchra Laverna,
Da mihi fallere, da justo sanctoque videri;
Noctem peccatis, et fraudibus objice nubem."
Quî melior servo, quî liberior sit avarus,
In triviis fixum cum se demittit ob assem,
Non video: nam qui cupiet, metuet quoque; porro
Qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere cum possis captivum, occidere noli;
Serviet utiliter: sine pascat durus, aretque;

*litare. Placare* means to try to appease, to conciliate. Comp. Carm. II. 14. 6: *non si trecenis quotquot eunt dies, Amice,* places illacrimabilem *Plutona tauris.*

59. *Jane pater.* Comp. note, Sat. II. 6. 20.

60. *Labra movet.* After his prayers to Janus and Apollo, which are spoken out with a loud voice, so that those at the temple may hear him, he mutters a petition to *Laverna,* to enable him to act the hypocrite without detection. Comp. Pers. Sat. II. 8: "*Mens, bona fama, fides,*" *hæc* clare *et ut audiat hospes. Illa sibi introrsum, et sub linguâ immurmurat "O si."*

Ib. *Laverna.* The goddess, the patroness of thieves. The Schol. informs us, that she had a temple on the via Salaria, a road which led from the Porta Collina, to Hadria in Picenum.

61. *Justo sanctoque.* Comp. note, Sat. I. 1. 19.

62. *Objice.* So as to interpose between them, and the eyes of the public.

63. *Quî.* How, in what respect.

64. *In triviis fixam,* &c. Comp. Pers. Sat. V. 3: *Inque luto* fixum *possis transcendere nummum.* The allusion is to a trick of boys, placing money on the ground, either fixed so tight, that it cannot be removed; or secured by a string, by which they withdraw it when any passenger stoops to take it up.

65. *Porrò.* Besides, moreover.

66. *Mihi.* In my opinion. This signification of the dative of personal pronouns, in Greek and Latin, is not unusual.

67. The avaricious man is like a coward, who has thrown away his arms and deserted his post; instead of contending with vice and guilty passions, he gives himself up to them without a struggle.

69. *Vendere cùm possis* &c. Horace preserves the allusion to warfare, in this military precept, which, perhaps, became proverbial. The avaricious man is a wretch deserving death; however, as you would not put a captive to death, if you could sell him to any one for a slave, *sine vivat ineptus;* he will be of some service.

70. *Sine pascat durus,* scil. *sine* ut *durus pascat.*

Ib. *Pascat.* i. e. pastorem agat; act as your herdsman.

Naviget, ac mediis hiemet mercator in undis;
Annonæ prosit; portet frumenta penusque.
Vir bonus et sapiens audebit dicere: "Pentheu,
Rector Thebarum, quid me perferre patique
Indignum coges?" ¶ "Adimam bona." ¶ "Nempe pecus, rem,
Lectos, argentum: tollas licet." ¶ "In manicis et
Compedibus sævo et sub custode tenebo." ¶ "Ipse deus, simulatque volam, me solvet." ¶ Opinor,
Hoc sentit: Moriar; mors ultima linea rerum est.

70. *Durus.* Hard-working. Anthon translates, "Let him lead the hard life of a shepherd." But it appears to refer to the man's character himself, and not to his duties. Comp. Epist. I. 7. 91: Durus, *ait, Vultei, nimis attentus que videris.*

71. *Mercator.* Engaging in commerce and trade was considered by the Romans as dishonourable.

72. *Annonæ prosit.* As Rome depended for most of its corn on foreign countries (note, Sat. II. 3. 87), the market was liable to great fluctuations, and it was of the utmost importance to provide a supply adequate to the wants of its immense population. *Annonæ prosit*, then, refers either to his labour (as Anthon explains it), or, rather to what follows, *portet frumenta penusque*, i. e. the way in which he will be of service to the market is, by bringing cargoes of corn, so as to prevent scarcity and high prices.

73. *Vir bonus et sapiens.* Horace has already described the *vir bonus* of the people. We have here a sketch of the really *vir bonus*, who even when in chains, preserves freedom of mind and language, and boldly looks on death as the deliverance from adversity.

Ib. *Pentheu*, &c. The conduct of the really good man is illustrated by that of Bacchus, when a captive of Pentheus. Horace translates part of the dialogue in the Bacch. of Euripides 492, altering it, however, in some places, to suit his object. Bacchus had revisited Thebes, when Pentheus, who had succeeded to Cadmus on the throne of Thebes, having learned that a stranger upholding the worship of the god, and directing the observance of his rites, had come to the country, despatches some of his attendants to seize him. Being secured he is brought to Pentheus, who is not aware that the stranger standing before him is the god himself. This is the occasion of the dialogue, from which Horace selects the following lines as applicable to his subject, changing them partly, however, as his use of them required:

Bacch. Εἰφ' ὅ τι παθεῖν δεῖ· τί με τὸ δεινὸ ἐργάσῃ;
Penth. Πρῶτον μὲν ἁβρὸν βόστρυχον τεμῶ σέθεν.
Bacch. Ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.
Penth. Εἶεν· ταῖσι τ' ἐνδον σῶμα σὸν φυλαξομεν.
Bacch. Λύσει με δαίμων αὐτός, ὅταν ἐγὼ θέλω.

Ib. *Pentheu.* The son of Echion and Agave, of whom, vid. note, Sat. II. 3. 303.

75. *Nempè*, i. e. you mean by *bona—pecus, rem*, &c.

76. *Manicis.* Chains for the hands, from *manus*, as *compedibus* for the feet, from *pes*.

# EPISTOLA XVII.

## AD SCÆVAM.

QUAMVIS, Scæva, satis per te tibi consulis, et scis
Quo tandem pacto deceat majoribus uti;
Disce, docendus adhuc quæ censet amiculus, ut si
Cæcus iter monstrare velit; tamen adspice, si quid

78. *Ipse deus.* In the play ὁ δαίμων αὐτος means Bacchus himself. Horace adapts it here to the character of the *vir bonus*, who *caret mortis formidine*. Thus *ipse deus* here means death.

79. *Hoc sentit. Vir bonus*, or the poet.

Ib. *Moriar.* Horace speaks, as a Stoic, of suicide. Many of the ancients regarded this act as a proof of courage. Pythagoras, Plato, and their followers, held the more just opinion, that it betrayed cowardice

Ib. *Ultima linea.* The metaphor is drawn from the *circus*, where there was an *alba linea* at the beginning, and another at the end of the course. This *linea* was either a furrow filled with chalk (comp. note, Sat. I. 114), or a whitened rope. *Ultima linea*, was otherwise called *creta* or *calx*. Horace says here, that death is the boundary of our course in life. The Greeks called this *linea*, γραμμὴ. Thus Eurip. in Antig. (vid. Torrent.): Ἐγ' ἀκραν ἥκομεν γραμμὴν κακῶν.

Ib. *Rerum.* Either generally; or *malarum*, as Virg. Æn. 1.: *Sunt lacrimæ* rerum.

EPISTOLA XVII.—Horace defends the conduct of those who attach themselves to the great, and lays down some rules for the conduct which should be observed by such persons towards their patrons

1. *Scæva.* He was, perhaps, son of that Cassius Scæva, of whom Cæsar speaks in terms of praise. Bell. Civil. III. 53. As this and the next Epistle are on the same subject, it has been supposed that Scæva and Lollius are the same person, *Scæva* and *Lollius;* but *Scæva* is not found as a name of any of the Lollian family. It belongs to the Cassian and Junian.

Ib. *Per te.* By your own judgment and discretion, without any one's assistance.

2. *Tandem.* It is difficult to give any exact translation to this word, under the circumstances in which we find it here. It sometimes may be rendered *pray*, and denotes strong excitement, surprise, or indignation. Thus Cic. pro Mil. 3: In quâ tandem urbe *hoc homines stultissimi disputant?* Here it seems to have a sense similar to that of *potissimùm*, μάλιστα, i. e. *quo tandem pacto*, means *the best manner;* or, what *on the whole* in the manner in which. I would not join it with *scis* or *disce*, as at first sight might appear preferable to some.

Ib. *Majoribus uti.* To conduct yourself towards your superiors, to mix in the society of the great.

3. *Docendus adhuc*, &c. Baxter thinks that the order is *docendus quæ censet.* Bentley, Gesner, &c, *quæ amiculus adhuc docendus censet.*

4. *Cæcus iter monstrare velit.* Horace says that as he is himself *adhuc docendus*, his giving Scæva advice, is like a blind man's pointing out the way. He was τυφλὸς ὁδηγός.

Et nos, quod cures proprium fecisse, loquamur.
Si te grata quies et primam somnus in horam
Delectat ; si te pulvis strepitusque rotarum,
Si lædit caupona ; Ferentinum ire jubebo.
Nam neque divitibus contingunt gaudia solis ;
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis, pauloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.
¶ " Si pranderet olus patienter, regibus uti,

4. *Tamen.* Although *adhuc docendus*, and like the *cæcus*.

5. *Et.* Even. *Proprium fecisse ;* to apply to your own use.

6—10. If you are disinclined for exertion, and prfer ease and quiet to the annoyances attendant on ambition, the city is not the place for you, you must retire to some lonely spot in the country, where you may enjoy happiness, for it is not confined to the rich, "nor ill he lives, who lives and dies unknown."

6. *Primam—in horam*, i. e. to seven o'clock.—A. Juven. Sat. III. : *Magnis opibus dormitur in urbe.*

8. *Caupona*, i. e. the noise of the taverns.

10. *Ferentinum ire jubebo.* You should not stay at Rome—you must go to some retired town in the country.

Ib. *Ferentinum.* A town of Etruria. At this time it was almost deserted. There is another town of the same name amongst the Hernic, to which Doëring supposes reference is made here.

Ib. *Jubebo.* My advice to you will be.

10. *Qui natus moriensque fefellit*, i. e. whose birth and death were equally unknown. *Fefellit* is used as ἔλαθε. Λάθε βιώσας was a precept of Epicurus.

11. But if you desire to be of service to your friends, and to live yourself in better style, you must not repair to the retirement of the country, but endeavour to gain the friendship of the great.

12. *Accedes*, scil. jubebo accedere.

Ib. *Siccus.* The opposition between *unctus* and this is similar to that between *rich* and *poor*. *Siccus* signifies a person whose means oblige him to live sparingly ; *unctus*, one who lives freely and expensively. Commentators differ as to the origin of their having this signification. Some think that *unctus* (*unguento delibutus*) denotes the rich, on account of the perfumes used by such persons after the bath, and thus *siccus*, the poor, as being without them. But this derivation does not appear satisfactory. Others suppose that *siccus* denotes the poor, as meaning *sober, a person that does not drink wine ;* but the opposite to it in this case is not *unctus*, but *uvidus* or *vinolentus*. *Siccus* and *unctus* seems to have been opposed, properly, when the reference was to eating ; the first, denoting a person who had but poor and little food, and the latter, the opposite. This signification, perhaps, may be traced to the custom of using oil with their food, whence the same words that denoted the difference of their food were used to express the difference of their circumstances. Comp. Pers. Sat. VI. 19 : *Solis natalibus est qui Tingat olus* siccum *muriâ*, &c. 68 : *Nunc nunc impensiùs* unge, Unge, *puer* Hence *unctum* was used for *a delicacy*, as Pers. VI. 16 : *cœnare sine* uncto. Comp. Epist. I. 15. 44.

Nollet Aristippus." ¶ "Si sciret regibus uti,
Fastidiret olus, qui me notat." ¶ Utrius horum
Verba probes et facta, doce; vel junior audi,
Cur sit Aristippi potior sententia; namque
Mordacem Cynicum sic eludebat, ut aiunt:
"Scurror ego ipse mihi, populo tu: rectius hoc et
Splendidius multo est; equus ut me portet, alat rex,
Officium facio: tu poscis vilia rerum
Dante minor, quamvis fers te nullius egentem."

13. Horace aptly introduces the well-known story of Aristippus and Diogenes, related by Diog. Laert. II. 68. When Diogenes was washing vegetables, Aristippus happened to pass: the Cynic addressed him with the reproach, Εἰ ταῦτα ἐμαθες προσφέρεσθαι οὐκ ἂν τυράννων αὐλὰς ἐθεράπευες, to which Aristippus replied, Καὶ σύ εἰτερ ἤδεις ἀνθρώποις ὁμιλεῖν, οὐκ ἂν λάφανα ἔπλυνες.

14. *Aristippus.* The same mentioned, Sat. II. 3. 100. Diogenes refers here to his having resided at the court of Dionysius of Sicily

15. *Qui me notat,* scil. Diogenes. *Notare* derives the meaning, which it has here, to censure, from the *Censoris nota,* the mark of disgrace which that officer affixed to the names of those amongst the senators or knights whose conduct merited his reprehension.

Ib. *Utrius horum.* Of Diogenes, who condemned acquaintance with the great, or Aristippus, who practised and recommended it.

16. *Junior.* Being younger than I am.

18. *Mordacem Cynicum,* scil. Diogenes. He was the most celebrated of this sect, but Antisthenes was the founder of it. *Mordax, snarling, snappish,* accords well with *Cynicus,* on account of the derivation of their name from, κυων, a dog. Comp. Lucian. Βιων Πρας. 7, Δέδιο τὸ σκυθρωπὸν αὐτοῦ, καὶ κατηφές. μὴ με ὑλακτήσῃ πδοσελθοντα, ἢ καὶ νὴ Δια δάκῃ γέ.

Ib. *Sic.* As follows, ll. 19.—22.

Ib. *Eludebat.* As gladiators are said *eludere,* when they move aside and escape the blow aimed at them.

19. *Scurror.* Aristippus shows that even if Diogenes were right in supposing him to play the buffoon, still there was a great difference between them, for he assumed that character for his own sake, but Diogenes to please the mob.

Ib. *Mihi.* For my own interest or advantage, to serve myself.

Ib. *Hoc.* This conduct of mine, my circumstances; scil. *Scurror ego ipse mihi.*

20. *Equus ut me portet,* &c. The attentions which I pay the great enable me to live in splendour, whilst you, although you affect to want nothing, ask the meanest things, and degrade yourself below the person who gives them to you.

Ib. *Eques ut me portet.* A Greek proverb for living in splendor; "Ιππος μὲ φέρει βασιλεὺς με τρέφει

21. *Officium facio.* I do not ask for anything, but merely pay my court to Dionysius to obtain the comforts which I possess. "I do but my duty."—A.

Ib. *Tu poscis vilia rerum.* As a beggar, asking for food or alms.

Ib. *Vilia rerum.* For *res viles,* as before *vanis rerum,* Sat. II. 2. Diogenes

Omnis Aristippum decuit color, et status et res,
Tentantem majora, fere præsentibus æquum.
Contra, quem duplici panno patientia velat,
Mirabor, vitæ via si conversa decebit.
Alter purpureum non expectabit amictum,

would not ask for anything that was valuable, for such things he despised; his only requests were for what he required to support existence

22. *Dante minor.* Thus you make yourself inferior to the person who gives to you, and you are degraded below the very populace, whose acquaintance alone you cultivate.

Ib. *Quamvis fers te*, &c. Your asking for anything is, besides, inconsistent with your professions, for you assert that you want nothing. Austerity and poverty were the pride of the Cynics—they affected to esteem all those things regarded by others as the necessaries or comforts of life, as superfluous luxuries, and studied to display their contempt for the proprieties of civilized society in their manners, dress, and mode of living. Socrates justly remarked to their founder, when, having given up all his property, he had nothing but a ragged coat—"Antisthenes, I see thy vanity through the holes of thy coat."

Ib. *Fers.* You assert, you boast.

23. Aristippus could adapt himself to every situation in which he might be placed, whilst the Cynic could not vary from his usual course.

23. *Omnis Aristippum*, &c. Thus Diog. Laert. II. 66: Ἡν δὲ ἱκανὸς ἁρμόσασθαι καὶ τόπῳ καὶ χρόνῳ καὶ προσώπῳ.

Ib. *Decuit.* *Became, suited.*

Ib. *Color.* As before, Sat. II. I. 60.

24. Aristippus acted according to the Greek maxim, Στέργε μὲν τὰ παρόντα, ζήτει δὲ τὰ βελτίω.

Ib. *Præsentibus æquum.* Although he aspired to what was higher than his present station, still he was happy in it, and satisfied, although he did not rise above it.

25. *Quem*, scil. Diogenes.

Ib. *Duplici panno.* The *diplois*, or cloak worn by the philosophers, called by Juvenal. Sat. III. *major abolla.* Thus it is termed *duplex*, because it was very coarse and strong, as thick as two ordinary cloaks. But as Diog. Laert. informs us that Diogenes was the first who wore his cloak doubled, there seems to be a peculiar propriety here in applying it to him. Baxter refers it to the robe (ἔξωμις) worn by the Cynics, leaving one shoulder bare, and thrown back across the other, so as in this way to be doubled. But Doëring disapproves of this, and explains *duplex* by *crassior, densior*

Ib. *Panno.* Contemptuously, as the Greeks use ῥάκος.

Ib. *Patientia.* The principle of endurance inculcated by his tenets, for the essence of the Cynic philosophy was to endure any privation or inconvenience. Transl. although not literally, *whom austerity* (or *privation*) *clothes in a ragged doublet.* Comp. Sat. II. 6. 91: *Prærupti nemoris* patientem *vivere dorso.* Epist. I. 18. 22: Gloria *quem supra vires* et vestit et ungit.

26. *Via.* Coarse, kind.

27. *Alter.* Aristippus.

Ib. *Non expectabit.* Will not wait for.

Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque:
Alter Mileti textam cane pejus et angue
Vitabit chlamydem; morietur frigore, si non
Rettuleris pannum; refer, et sine vivat ineptus.
Res gerere et captos ostendere civibus hostes,
Attingit solium Jovis, et cœlestia tentat.

28. *Quidlibet.* Any garment, however mean.

Ib. *Celeberrima.* The most frequented.

29. *Personamque feret.* The phrase, *ferre personam*, to support a character, is drawn from the stage. Comp. Sat. I. 4. 55. Sat. I. 9. 46.

Ib. *Non inconcinnus.* Without awkwardness, with a good grace.

Ib. *Utramque.* *Purpureum amictum indutus*, and *quidlibet indutus*—rich and poor.

20. *Alter.* Whilst Diogenes can wear nothing but his own coarse garment.

Ib. *Mileti textam.* Miletus, the celebrated city in Ionia, was distinguished for the superior quality of its wool and cloths.

Ib. *Cane pejùs et angue.* Baxter explains this as an allusion to the punishment of parricides, who were thrown into the sea, sewed up in a sack along with a dog, a snake, and an ape. Although Baxter was so satisfied with the discovery of this allusion, as to term all the commentators that he had seen *ineptos*, because they did not perceive it, Gesner rejects it, and justly. Horace merely means, that Diogenes would feel more horror of a Milesian cloak than of a mad dog, or a venomous snake.

Ib. *Pejus.* Is this the adverb or the adjective? Anthon regards it as the adjective, and translates "as something more dreadful." Forcellin. quotes it as an instance of the adverb, in the sense *vehementiùs*, *infestiùs*, and this I prefer. Comp. Epist. I. 10. 19: Deterius *Libycis olet aut nitet herba lapillis?*

31. *Morietur frigore*, &c. This alludes to a story told of Diogenes and Aristippus, when they were at the baths together. Aristippus put on the Cynic's coarse cloak, and left for him his own purple one, which Diogenes, however, would not wear, and requested that his own should be restored to him. On which Aristippus reproached the Cynic with being so great a slave to fame, that he would prefer remaining in the cold at the risk of his health, than be seen in a purple robe.

Ib. *Morietur.* For he will not put on any but his own.

32. *Sine vivat ineptus.* *Sine* ut *vivat ineptus*, as before, Epist. I. 16 70. Anthon translates, *and let the fool live;* I am disposed to render it, *and let him live on in his folly:* i. e. you cannot cure him of his predilection for his own dress, he would sooner die than change it, so let him have it, and live on the same fool that he is.

33. *Res gerere.* *Res gestæ* is the familiar Latin phrase for exploits, actions serviceable to the state.

Ib. *Et captos ostendere civibus hostes*, i. e. to obtain a triumph; as it was the custom to display in the procession captives of the nations over which the general triumphed.

34. *Attingit solium Jovis*, &c., i. e. renders men almost equal to the gods

Principibus placuisse viris, non ultima laus est.
Non cuivis homini contingit adire Corinthum.
Sedit, qui timuit, ne non succederet: esto:
Quid? qui pervenit, fecitne viriliter? Atqui
Hic est, aut nusquam, quod quærimus: hic onus horret,
Ut parvis animis et parvo corpore majus:
Hic subit et perfert. Aut virtus nomem inane est,

The glory of a triumph approaches the dignity of Jove, and assays the honour of the gods. Comp. Juven. Sat. X. 133. 136: *et summo tristis captivus in arcu, Humanis majora bonis creduntur.*

*Cœlestia tentat.* Virg. Georg. IV. of Augustus; *viamque affectat Olympo.*

35. *Principibus—viris.* The great, the leading men; as Epist. I. 20. 23: *primis urbis belli placuisse domique.*

36. *Non cuivis homini contingit,* &c. A Greek proverb used to express the difficulty of effecting anything, which it is not the fortune of every one to overcome: Οὐ παντὸς ἀνδρὸς εἰς Κόρινθον ἐσθ' ὁ πλοῦς. It is uncertain to what origin we should trace this saying. Desprez, Sanadon, &c. give the difficulty of entering the port of Corinth, but Doëring the great expense attending a visit to it, which could not be supported but by the affluent. The use which Horace makes of it here is evidently to illustrate what he has said in the preceeding line, *Principibus placuisse viris, non ultima laus est,* as it is not in the power of every one to effect it.

Ib. *Cuivis.* Comp. note, Sat. II. l. 13.

37. *Sedit,* i. e. has remained at home. *Sedere* is often used in the sense to remain quiet, to do nothing.

Ib. *Non succederet.* In reaching his destination, scil. Corinth.

Ib. *Esto.* Let this pass. I do not impugn his prudence—he has very properly not attempted what he was unable to perform, but what, then, do you think of the person who has reached it, *fecitne viriliter?*

38. *Atqui.* You willingly admit that he has, *and yet* this is a concession of the very point in dispute; it is on this the whole question hinges, whether the friendship of the great ought to be cultivated,

39. *Hic est,* &c. Pers. V. 174: *Hic, hic. quem quærimus, hic est.*

Ib. *Hic.* Doëring explains this passage thus: "that which we seek and desire to obtain is found and procured by this manly and enterprising spirit, or not at all," and conceives that the object of Horace here is to recommend to Scæva diligent exertions in conciliating the favour of the great. I understand *hic* as referring to the question, *qui pervenit fecitne viriliter?* which Horace says is either the point of their present inquiry, or it has no point at all. Consistently with this view, Zeun. and Gesner remark; "In hoc posita est quæstio, deceatne amicitiam potentium sectari." "Quærimus, utrum deceat virum bonum assectari reges."

Ib. *Hic. One, Hic* l. 41 answers, *the other.*

40. *Majus. Too great, too heavy for;* i. e. greater, heavier than his weak mind and weak body could support.

41. *Subit.* Comp. note, Sat. I. 9. 21.

Ib. *Aut—vir.* Either virtue is no more than a mere name, or the man who,

Aut decus et pretium recte petit experiens vir.
Coram rege sua de paupertate tacentes
Plus poscente ferent: distat, sumasne pudenter,
An rapias; atqui rerum caput hoc erat, et fons
" Indotata mihi soror est, paupercula mater,

undaunted by the difficulties, makes the attempt, has a right to look for honour and reward. Horace appears to combat the Stoic doctrine, "Ὅτι αὐτάρκης ἡ ἀρετή, that virtue is its own reward. Thus Juven. Sat. X. 141: *quis enim virtutem amplectitur ipsam Præmia si tollas?*

41. *Aut virtus nomen inane est.* Epist. I. 6. 32: Virtutem verba *putes Nomen inane;* nothing but a name, conferring no real advantage on those who cultivate it.

42. *Decus et pretium. Decus,* honour; *pretium,* recompense, reward for his courage, by which, having overcome all difficulties, he ultimately attains the friendship of the great.—Z.

Ib. *Rectè. Suo merito*—B. i. e. with justice, fairly. *Bono cum successu, recta via.*—D. i. e. successfully, by the sure road.

Ib. *Experiens.* Some regard this as meaning *peritus,* but I prefer the interpretation of Torrent., Gesn., Zeun., and Doëring, &c., *enterprising,* who makes the attempt, who has the spirit to try his powers.

43. *Rege.* Their patron. Epist. I. 7. 37: rexque *paterque Audisti coram.* Comp. note *ad loc.*

45. *An rapias,* i. e. snatch it.

Ib. *Atqui rerum,* &c. The capital point, the amount of all that we are at present considering, and instructing you in is, that we may know the proper manner towards our great friends and patrons, from whom we expect many advantages, which consists in modestly taking favours conferred, and not asking.—C. This modesty in asking is the very hinge of the whole art which we are considering, and the chief source of the remaining advantages—Juvenc. But vid. his note *ad loc.*

Nay, even this is the principal precept, that which bears the palm.—B And indeed this was the object they had in view, to receive favours from their patron.—Z. (*Atqui*) the person who takes the right way of seeking for some favour, ought, above every thing else, to display modesty, for men generally, by the kind of entreaties and complaints which they utter, cause annoyance to those whose bounty they solicit. Horace, immediately afterwards, gives an example of the common form of solicitation.—D. "For this is the capital point, this is the source of all." The imperfect, as here employed, does not accord with the usage of our own language, and must therefore be rendered by the present. In the original, however, it gives a very pleasing air to the clause, as marking a continuance of action in the two particular cases to which he refers. The poet intends to convey the following idea: the man who wishes to obtain a favour at the hands of the great and powerful, should above all things display a modest deportment, and one far removed from importunate solicitation.—A. Of these interpretations, I prefer that given by Zeunius. The connexion appears to be; although the main object of those who attach themselves to patrons, is to experience their liberality, still they must not, in furtherance of that object, overstep modesty, such conduct will only defeat their design; i. e. it makes a great difference whether you take

" Et fundus nec vendibilis, nec pascere firmus,"
Qui dicit, clamat: " Victum date :" succinit alter,
" Et mihi dividuo findetur munere quadra."
Sed tacitus pasci si corvus posset, haberet
Plus dapis, et rixæ multo minus invidiæque.
Brundusium comes aut Surrentum ductus amœnum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam, aut subducta viatica plorat;
Nota refert meretricis acumina, sæpe catellam,

modestly, or snatch rapaciously the favours of your patron, and yet this was the main object, this the chief reason of your attaching yourself to him.

47. *Firmus.* Satis certus. Cruq. B. A. i. e. to be relied on, to be depended on. Δεινὸς, Satis amplus.—D. i. e. large enough.

48. *Qui dicit clamat.* The person who says this, *cries out.*

Ib. *Succinit.* *Whines after him.*

Ib. *Alter.* Another expectant or petitioner.

49. Do not give all the cake to him, but divide it between us.

Ib. *Quadra.* Horace calls the object of contention *quadram*, as if they were beggars disputing about food. The primary meaning of this word is a *square*, and hence a table on which food was served, as it was of that shape. Thus Virg. Æn. VII. 114: *nec patulis parcere* quadris, applies it to the wheaten cakes on which the food was placed, and represents the eating of those as a fulfilment of the prophecy regarding the Trojans being forced by hunger *mensas consumere.* Also cake or bread of a square shape, or marked by cross-lines which divided it into four parts. It signifies, likewise, the fourth part, and generally a piece, a portion of anything

50. *Sed tacitus pasci si corvus.* The importunate petitioner is compared with the raven, and his clamorous solicitations to its cries, when lighting on food. There may be an allusion to some fable of Æsop's, but certainly not to that of the fox and the crow.

Ib. *Haberet plus dapis,* &c. For other ravens are attracted by its cries and deprive it of part of its food.

52. *Brundusium.* Comp. note Sat. I. 5. 104.

Ib. *Comes—ductus.* By his patron. Comp. Sat. I. 6. 101: ducendus *et unus Et* comes *alter, uti ne solus rusve peregreve Exirem.* Sat. II. 6. 42: *quem tollere rheda Vellet iter faciens.* Epist. I. 7. 76: *jubetur Rura suburbana indictis* comes *ire Latinis.* Epist. I. 18. 36; *Arcta decet sanum* comitem *toga.*

Ib. *Surrentum.* Surrentum, now Sorrento celebrated as the birth-place of Tasso), delightfully situated in Campania, on the bay of Naples.

53. *Salebras.* The roughness of the road.

55. *Refert.* Not resembles, but imitates, acts over again. Comp. Epist. I. 18. 61: *Actia pugna*—refertur.

Ib. *Meretricis acumina.* The tricks, the deceptions of a harlot, who is ever affecting that she has lost some of her ornaments, that she may obtain from those who are so credulous as to believe her, others in their place.

Plaut. Trucul. I. 1. 32: "Aut aurum periit conscissa pallula est, Aut ar-

Sæpe periscelidem raptam sibi flentis; uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
Fracto crure planum; licet illi plurima manet
Lacrima: per sanctum juratus dicat Osirim: 60
"Credite; non ludo; crudeles, tollite claudum."
"Quære peregrinum," vicinia rauca reclamat.

## EPISTOLA XVIII.

### AD LOLLIUM.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem præbere, professus amicum.

mariola Græca, aut aliquid semper est, Quod pereat, debeatque amans scorto suo."—Sch.

Ib. *Catellam.* The diminutive of *catena*, a small chain, a bracelet, or a neck-lace. Others interpret a pet-dog. Comp. Lucian. Deor. Comit.: καὶ τὸν κύνα τῆς Ἠριγόνης καὶ τοῦτον ἀνήγαγεν, ὡς μὴ ἀνιῷτο ἡ παῖς, εἰ μὴ ἔξει ἐν τῷ οὐρανῷ τὸ ξύνηθες ἐκεῖνο, καὶ ὅπερ ἠγάπα κυνίδιον.

56. *Periscelidem.* περισκελίδα, a golden ornament that fastened round the leg the straps that bound the sandal on the foot. Translate, however, "a garter."

58. *Semel irrisus.* The person, who has been once deceived, once cheated.

Ib. *Attollere.* To lift up, to raise from the ground.

59. *Fracto crure planum.* The impostor, although his leg is really broken. *Planus* is of Greek origin (πλάνος). Decimus Laberius first Latinised, and Aulus Gellius blames the boldness of it. But Cicero and Horace refute the censure of the grammarian.—Bond.

Ib. *Licet.* Although.

60. *Osirim.* The Egyptian deities, Osiris and Isis, were worshipped at Rome by the lower classes; hence this adjuration of the impostor, *per Osirim*. Osiris is supposed by some to have been the same as the Sun or Bacchus; by others, as the active powers of nature, as Isis represented the passive. In an historical view, he was the Sesac of Egypt, who, in consequence of his improving the Nile was called *Sihar* or *Siris*. On his death the Greeks hearing the Egyptians lament, *O Siris* and *Bou Siris*, called him Osiris and Busiris.

62. *Quære peregrinum.* Who does not know your tricks.

Ib. *Rauca.* With crying out.

Epistola XVIII.—Our poet advises his young friend Lollius, how he should conduct himself in his intercourse with the great. In the opening, he cautions him to avoid the extremes of servility and rudeness. He informs him that dissipation and an expensive style of living, however practised by the wealthy, are offensive in the humble—that men admire in others the virtues which they do not themselves possess. He warns him not to be too attentive to outward show, for it not merely displays vain competition with his superiors, but also may alienate his own mind from attention to matters of business and duty. The secrets of his great friend should not be scruti-

Ut matrona meretrici dispar erit atque
Discolor, infido scurræ distabit amicus.
Est huic diversum vitio vitium prope majus,
Asperitas agrestis et inconcinna gravisque,
Quæ se commendat tonsa cute, dentibus atris;
Dum vult libertas dici mera, veraque virtus.

nised, nor, if confided, disclosed under any circumstances; a congeniality of pursuits, and an accommodating disposition, should be particularly cultivated: should he have introduced an unworthy person he must not lose his patron's confidence by upholding him, but a worthy protegè should be defended with all his powers, for his own interest is so closely connected with his, *ut ruere ille non possit, ut ipse non eodem labefactatus motu concidat.* His habits should be fashioned according to his powerful friend, but above all things, he should seek instruction from philosophy regarding his own happiness so that he may possess the approbation, not merely of the great and powerful, but also of his own conscience. Finally, Horace illustrates by himself, how much happiness depends on contentment.

1. *Metues.* More than *fear; avoid, refuse, shrink from, scorn.*

Ib. *Liberrime.* Most candid, most frank. The person who speaks what he thinks with freedom, is called *liber*

Ib. *Lolli.* Probably the same to whom Epist. I. 2. is addressed. Comp. note, Epist. I. 17. 1.

2. *Scurrantis.* Acting the *scurra*, parasite, sordid flatterer.

3. *Ut.* *As* the matron, &c.; thus (*ita*) the friend, &c.

4. *Discolor.* Even in appearance.

Ib. *Infido.* The hypocritical.—B. In whom no confidence can be placed.—Z. Transl., "faithless;" who on a change of circumstances deserts the person for whom he professed a warm attachment. Thus Carm. I. 36. 25. *At volgus* infidum *et meretrix retrò Perjura cedit.*

5. Horace contrasts two vices: servile complaisance and offensive rudeness.

Ib. *Huic—vitio.* Sordid flattery, *vitio scurrantis.*

Ib. *Diversum vitio vitium.* Sall. Catilin. 5: *pessima ac* diversa *inter se mala.*

6. *Inconcinna gravisque.* Unpolished, inelegant, and offensive.

7. *Se commendat.* Exhibits itself, presents itself. Those persons who mistake rudeness for independence, take a pride in displaying their neglect of the ordinary customs of good society as to appearance, and regard this very neglect as their best introduction and highest recommendation.

Ib. *Tonsâ cute.* Ἐν χρῷ ξυρῶν. None but those indifferent to their appearance, or penuriously economical, shaved to the skin. Comp. G.'s note, Epist. I. 7. 50. Others refer this phrase to the hair of the head, which was usually cut quite close to the skin by the Stoics. Comp. Lucian. Βιων Πρασ. 20: τὸν ἐν χρῷ κουρέον ἐκεῖνον, τὸν σκυθρωπὸν, τὸν ἀπὸ τῆς στοᾶς. Diogenes Laertius, in his Life of Diogenes, mentions that he was the first that had his hair cropped close, which was then regarded as so offensive an innovation, that he was publicly assaulted. Comp. Ælian. V. H. XI. 10. when speaking of Zoilus: τὸ μὲν γένειον αὐτῷ καθεῖτο, κέκαρτο δὲ ἐν χρῷ τὴν κεφαλήν

8. *Mera.* As before, Sat. I. 4: *Ærugo* mera; pure—unmixed—nothing but.

Virtus est medium vitiorum, et utrinque reductum.
Alter in obsequium plus æquo pronus, et imi
Derisor lecti, sic nutum divitis horret,
Sic iterat voces, et verba cadentia tollit,
Ut puerum sævo credas dictata magistro
Reddere, vel partes mimum tractare secundas:
Alter rixatur de lana sæpe caprina,
Propugnat nugis armatus; scilicet, "ut non
Sit mihi prima fides, et, vere quod placet, ut non

9. *Medium vitiorum*, &c., i. e. is the mean between vices, and equally remote from either extreme. It consists in taking the middle course between offensive rudeness on the one hand, and cringing complaisance on the other. Horace speaks according to the Peripatetic opinions.

10. *Imi derisor lecti*, i. e. a buffoon, who is invited to an entertainment for the amusement of the host and his guests, that never has an opinion of his own, but merely supports the sentiments of others, and serves as an auxiliary to his host, when he fails in conversation. *Imi—lecti* refers to the place where such persons were stationed; scil. on the lowest couch. Hence in Sat. II. 8. 40. Nomentanus and Porcius, Nasidienus' jesters, are termed *imi lecti convivæ*.

11. *Sic—horret*, i. e. regards with such awe, so quails at, or (as Anthon translates), "is so fearfully attentive to."

12. *Iterat voces*. Either as a confirmation of his holding the same sentiments, for he would not dare to think for himself; or, lest the points which the host has made should be lost

Ib. *Et verba cadentia tollit*. This expresses the attention with which the buffoon catches every word that is uttered by the rich man (i. e. as Virgil says, *pendet dicentis ab ore*); or, the support which he gives, when he is embarrassed for want of words, in finishing his sentences.

13. *Dictata*. The boy repeats what the master has dictated as the lesson which he is to learn.

14. *Partes mimum tractare secundas*. Comp. note, Sat. I. 9. 46.

Ib. *Mimum*. An actor, a performer.

15. *Alter*. The man characterised by *asperitas*, l. 6, the δύσκολος of Aristotle.

Ib. *De lana—caprina*. *De lana caprina rixari*, was a proverb for "disputing on every, the most trifling subject, about nothing." It originally means to discuss whether the term *lana*, wool, can be applied to goats as well as sheep.

16. *Propugnat nugis armatus*, "Armed with trifles, stands forth a ready champion."—A. Rather *Armatus pugnat pro nugis*.—Minell.

Ib. *Scilicet*, "For example."—A. Not so; *scilicet* does not come from Horace, but from the rude and blunt person, who speaks from *scilicet* to *sordet*. The word (*forsooth*) marks his indignation at the idea *ut non sit mihi prima fides et vere quod placet ut non acriter elatrem*. Doëring appears to explain the passage as if spoken by Horace, illustrating in his own person the conduct of others.

Ib. *Ut non sit mihi prima fides*, i. e. that my assertion should not be deemed the highest authority; that any one's word should be preferred to mine.

Acriter elatrem, pretium ætas altera sordet."
Ambigitur quid enim? Castor sciat, an Dolichos plus?
Brundusium Minuci melius via ducat, an Appi? 20
Quem damnosa Venus, quem præceps alea nudat,
Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga, dives amicus,

18. *Elatrem. Elatrare*, as the Greek ὐλαχτεῖν, βοᾷν, was used to denote great straining of the voice in speaking loudly. Comp. Sat. I. 3. 132: *Rumperis et latras.*

Ib. *Pretium—sordet*, i. e. is too low a price, too poor a recompense: scil. *sordet* ut *pretium*. Comp. note, Epist. I. 11. 4.

Ib. *Altera ætas*. A second existence, another life. This champion for trifles, rather than yield his opinions, or conceal his sentiments, would refuse the offer of having his life to live over again. Comp. Hom. Il. IX. 445: οὐδ' εἶχεν μοι ἐὐποσταίη θεος αὐτὸς Γῆρας ἀπεξύσας, θήσειν νέον ἡβώοντα. Gesner explains the meaning of this expression most satisfactorily by supposing this disputer's period of life to be sixty years, and some god promising him another sixty on the condition that he would yield, and would not contend so pertinaciously for his opinion.

19. *Ambigitur*. The question in dispute, regarding which he is so reluctant to give up his opinion.

Ib. *Castor—Dolichos*. At the time celebrated gladiators.

Ib. *Sciat—plus*, i. e. have more science?

20. *Minuci—via*. This road, formed by L. Minucius, led from the *porta Minucia*, or *Trigemina*, through the Sabine country to Brundusium. This Minucius is said to have been *præfectus annonæ* (the same mentioned by Livy, as holding that office at the time when Ahala slew Mælius), and to have obtained the honour of a brazen statue, which was placed outside the *porta Trigemina*, for having reduced the price of corn to an *as* per bushel.

Ib. *Appi*. Comp. note, Sat. I. 5. 6.

21—32. The poet mentions those vices which ought to be avoided by the person who courts the favour of the great.

21. *Quem*, &c. The order is, *dives amicus* (l. 24), &c. *odit et horret* eum, *quem damnosa Venus, quem*, &c.

Ib. *Præceps alea*, i, e. ruinous gambling.

22. *Gloria*. Vanity, the love of display, ostentation.

Ib. *Supra vires*. Beyond his means; as Juven. Sat. III.: *Hic* ultra vires *habitus nitor*.

23. *Argenti—fames*. Thus the Virgilian; Auri *sacra* fames.

Ib. *Importuna*. *Metonymice, quod* importunum *faciat et odiosum domino.*—B. *Quia* importuno tempore *habendi cupiditatem ostendit.*—D. The odious, the detestable, or, the restless, the insatiate. Thus Ernesti translates: "Wer unersättlich stets nach Gelde hungert."

24. *Quem paupertatis pudor et fuga*, scil. tenet, i. e. the person who regards poverty as a disgrace, and is ever flying from it. Comp. Epist. I. 1. 46: *Per mare* pauperiem fugiens, *per saxa per ignes.*

Sæpe decem vitiis instructior, odit et norret:
Aut, si non odit, regit; ac, veluti pia mater,
Plus quam se sapere, et virtutibus esse priorem
Vult; et ait prope vera: "Meæ (contendere noli)
Stultitiam patiuntur opes; tibi parvula res est:
Arcta decet sanum comitem toga; desine mecum
Certare." Eutrapelus, cuicunque nocere volebat,
Vestimenta dabat pretiosa: beatus enim jam
Cum pulchris tunicis sumet nova consilia, et spes;
Dormiet in lucem; scorto postponet honestum
Officium, nummos alienos pascet; ad imum

25. *Decem vitiis instructior*, i. e. although *decies vitiosior*, ten times more depraved.

26. *Regit.* Directs, admonishes him to give up these vices.

Ib. *Ac, veluti pia mater*, i. e. as an affectionate parent wishes her children to be better than herself, so this *dives amicus* wishes his dependants to surpass him in virtue.

28. *Prope vera.* Nay, but most true. It is a *comica metiosis*.—B. Or, perhaps *vera* is qualified on account of the words, *meæ stultitiam patiuntur opes*, for no wealth can be deemed an apology for folly, nor is there any property so large that it cannot destroy. Thus Æschin. cont. Ctesiph. 57: *οὐδεὶς γὰρ πλοῦτος τρόπου πονηροῦ περιεγένετο.*

29. *Stultitiam patiuntur opes.* Either my property is so large that it allows me to indulge in these follies (as Sall. Bell. Catilin.: *opulentia negligentiam tolerabat*); or, my wealth excuses my folly, i. e. the rich are privileged fools; no one would presume to call their conduct folly.

30. *Arcta—toga.* Such were worn by persons in humble circumstances. The wealthy, and such as were attentive to their appearance, wore large flowing gowns of great breadth. Comp. Epod. IV. 8: *Cum* bis ter ulnarum toga. Cic. Catilin. II.: velis *amictos*, non togis.

31. *Eutrapelus.* A friend of M. Antony's. His real name was P. Volumnius, but *Eutrapelus* (Εὐτράπελος) was given to him on account of his wit and vivacity.

32. *Vestimenta—pretiosa.* Thus Cic. Phil. II. 27: *parmagnum optimi pondus argenti*, pretiosa vestis.

Ib. *Beatus.* Contemptuously, as Pers. Sat. III. 103: *tandemque* beatulus *alto.* Cic. cont. Catilin. II. 9: *Hi dum ædificant, tanquam* beati.

Ib. *Enim*, &c. For (thought, said he, &c.) This is the reasoning of Eutrapelus about the effect of giving *vestimenta pretiosa, cuicunque nocere volebat.*

34. *In lucem.* Instead of rising early to attend to his business.

35. *Nummos alienos.* Debts or borrowed money, as *æs alienum.*

Ib. *Pascet. Absumet et obliguriet.*—D.; i. e. eat up, squander on gluttony. Thus also Ernesti. I am disposed, however, to adopt the simple interpretation: increase, multiply his debts; or, if it be preferred, increase the wealth of others by borrowing from them at usurious interest. Compare Facciolat. Lexic. ed. Bailey. ad verb.

Threx erit, aut olitoris aget mercede caballum.
Arcanum neque tu scrutaberis illius unquam;
Commissumque teges, et vino tortus et ira.
Nec tua laudabis studia, aut aliena reprendes;
Nec, cum venari volet ille, poëmata panges.
Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion; tu cede potentis amici

35. *Ad imum.* Ultimately, at last.

36. *Threx erit,* &c. His poverty will compel him to become a gladiator, or hire himself as a driver to a gardener. Regarding *Threx,* comp. note, Sat. II. 6. 44.

Ib. *Olitoris.* A gardener; derived from *olus.*

Ib. *Caballum.* On which the vegetables were sent into the city for sale.

37. *Scrutaberis.* The future for the imperative.

Ib. *Illius,* scil. divitis amici.

38. *Et vino tortus et ira.* Even when under the exciting influence of wine or anger, *tormenta,* which have forced from many, against their inclinations, disclosures of secrets confided to them. Carm. III. 21. 13: "Tu lene tormentum ingenio admoves Plerumque duro; tu sapientium Curas, et arcanum jocoso Consilium retegis Lyæo." Epist. ad Pison. 435: "Reges dicuntur multis urgere cullullis, Et torquere mero, quem perspexisse laborant." Comp. Sat. I. 4. 89: "Condita cùm verax aperit præcordia Liber," and Eurip. Med. 320:

γυνὴ γὰρ ἐξύθυμος, ὡς δ' αὔτως ἀνὴρ
ῥᾴων φυλάσσειν, ἢ σιωπηλὸς σοφὸς.

39. *Nec tua laudabis studia.* Sall. Bell. Jugurth. 4: *ne per insolentiam quis existimet, memet,* studium laudando, *extollere.*

40. *Panges.* *Pangere* is applied to writing on wax with the *stilus;* hence "to compose."

41. *Gratia.* The affection, the love the harmony.

Ib. *Sic.* By the difference of their pursuits.

Ib. *Fratrum geminorum.* Even of twin brothers. Comp. Pers. Sat. VI. 18: geminos *horoscope, varo Produces genio.*

Ib. *Amphionis atque Zethi.* Amphion and Zethus were the sons of Jupiter and Antiopa, the daughter of Nycteus, king of Thebes, or, as others say, of the Æsopus. Amphion was so celebrated for his skill in poetry and music, and the effect which his attainments had in promoting civilization was so great, that he is said to have raised the walls of Thebes at the sound of his lyre. Comp. Epist. ad Pison. 394. Eurip. Phœniss. 837. Zethus followed a pastoral life, and devoted himself to agricultural pursuits.

2. *Suspecta.* By charientism for *odiosa,* "disliked," "disagreeable to."

Ib. *Severo,* scil. Zetho; *severo,* i. e. *duro,* rude, unpolished, "non mitioribus studiis (arti musicæ) sed severioribus (operi rustico) assueto."—D.

43. *Fraternis cessisse.* As, then, Amphion gave up his own pursuit, music, to please his brother, so you should act with regard to your patron.

Lenibus imperiis; quotiesque educet in agros
Ætolis onerata plagis jumenta canesque :
Surge et inhumanæ senium depone Camœnæ,
Cœnes ut pariter pulmenta laboribus emta.
Romanis solemne viris opus, utile famæ
Vitæque et membris ; præsertim cum valeas et
Vel cursu superare canem vel viribus aprum
Possis; adde, virilia quod speciosius arma
Non est, qui tractet (scis, quo clamore coronæ
Prœlia sustineas campestria;) denique sævam
Militiam puer et Cantabrica bella tulisti,
Sub duce, qui templis Parthorum signa refigit

45. *Lenibus.* That are not harsh or severe, but with which you should feel pleasure in complying.

46. *Ætolis—plagis. Ætolis* as an epithet merely for ornament. Compare note, Epist. I. 7. 14. The allusion is to Meleager, son of Œneus, king of Ætolia, the hero of the Calydonian boar-hunt. *Ætolia* is situated between Epirus, Acarnania, Locris, and the Corinthian Gulf.

Ib. *Jumenta.* Comp. Epist. I. 6. 60.

47. *Inhumanæ senium—Camœnæ.* The moroseness, the austerity of the unsocial muse.

Ib. *Camœnæ.* Comp. note, Sat. I. 10. 45.

48. *Pariter.* Join with *laboribus emta.*

49—66. Horace shows that Lollius can have no reasons for refusing to give up his studies, and attend his patron when hunting. It was a national exercise, which conferred character and strength; he was himself too particularly fitted for it, and had obtained renown, not merely in the exercises of the Campus, but also amidst the hardships of war; besides it was not unusual for him to relax in amusement.

49. *Opus*, scil. hunting was. Comp. Sat. II. 2. 9: *Leporem sectatus equove Lassus ab indomito, vel, si Romano fatigat militia.*

50. *Vitæque et membris* i. e. health and strength.

51. *Cursu.* In speed.

52. *Speciosius.* More gracefully, with more graceful dexterity.

53. *Non est, qui*, i. e. there is no one, who.

Ib. *Clamore.* Acclamations; applause.

Ib *Coronæ.* Of the surrounding concourse of spectators.

54. *Prœlia—campestria.* The combats in the Campus Martius, for the sake of exercise.

Ib. *Sævam—Militiam.* Nor merely sham-battles in the Campus, but the horrors of real war.

55. *Cantabrica bella.* Comp. note, Epist. I. 12. 26.

56. *Sub nuce*, scil. Augustus.

Ib. *Qui templis Parthorum signa*, &c. Comp. note, Epist. I. 12. 27.

Ib. *Signa*, scil. Romana. *Refigit;* is taking down. The poet speaks of the restoration of the standards, as if Augustus were regaining them by force of arms,

Nunc, et, si quid abest, Italis adjudicat armis.
Ac, (ne te retrahas et inexcusabilis abstes,)
Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno:
Partitur lintres exercitus; Actia pugna
Te duce per pueros hostili more refertur,
Adversarius est frater; lacus, Adria; donec
Alterutrum velox victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.

57. *Si quid abest*, i. e. whatsoever country is not yet reduced beneath the Roman dominion. Bentley thinks that Horace hints that Armenia was overcome the same year that the standards were recovered from the Parthians.

Ib. *Italis adjudicat armis.* He orders to submit to the Italian arms—i. e. the Roman power; or, by force of arms (*armis*) he orders to submit (*Italis*) to the Italians—i. e. the Roman power.

58. *Ne te retrahas*, scil. from accompanying your patron in hunting.

Ib. *Inexcusabilis.* When you have no reasonable apology to offer

59. *Extra numerum—modumque.* Παρὰ μέλος; the metaphor is drawn from the composition of verses, in which there is a law regulating *numerum modumque.* Comp. notes, Sat. I. 4. 7. and 57. The literal meaning is expressed by our phrase, "inconsistent with the laws of metre," i. e. *metaph.* beyond decorum or propriety.

60. *Curas.* You are accustomed, or you take care.

61. The amusement is described. It is a sham-battle, representing Augustus' victory at Actium. In the representation, the lake on his father's property is the Adriatic Sea; boys in small boats, the hostile forces' fleets; Lollius himself, Augustus; and his brother, Antony.

Ib. *Partitur lintres exercitus.* The boys form two lines of boats drawn up opposite each other, to represent the contending fleets of Augustus and Antony.

Ib. *Actia pugna.* The decisive victory which Augustus gained over Antony and Cleopatra, the 2nd September, B.C. 31.

Ib. *Actia.* Actium, where the battle was fought, was a town and promontory of Acarnania, on the Ambracian Gulf; now, perhaps, Capo di Figalo.

63. *Adria.* The Adriatic Sea, otherwise *mare Superum.*

64. *Veloz.* Victory is represented as a female figure *with wings*, hence the epithet here. I would not make any reference to the quickness with which the battle at Actium was decided in favour of Augustus.

Ib. *Fronde*, scil. *lauri.*

65. *Consentire suis studiis—te*, i. e. that your pursuits and desires are congenial to his own.

Ib. *Qui.* Augustus is alluded to.

66. *Utroque—pollice.* With the utmost approbation; lit. bending down both thumbs, which was a mark of the highest applause. Comp. note, Epist. I. 1. 6.

Ib. *Ludum*, scil. the representation of the battle of Actium.

Protenus ut moneam (si quid monitoris eges tu,)
Quid de quoque viro, et cui dicas, sæpe videto:
Percontatorem fugito, nam garrulus idem est,
Nec retinent patulæ commissa fideliter aures;
Et semel emissum volat irrevocabile verbum.
Qualem commendes, etiam atque etiam aspice, ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur, et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omitte tueri;
Ut penitus notum, si tentent crimina, serves,
Tuterisque tuo fidentem præsidio: qui

67. *Protenùs.* Comp. note, Sat. II. 5. 21, and Epist. I. 12. 8. Transl. "to proceed with my instructions."

68. *Quoque viro.* Some consider *quoque* as used for *et quo*, as *ubique* in Sallust. Catilin. is used for *et ubi*.

69. *Percontatorem.* An inquisitive person.

70. *Patulæ—aures*, i. e. those who are fond of hearing stories are usually as fond of telling them.

71. Similarly, Epist. ad Pison. 390: *nescit vox* missa *reverti*.

Ib. *Volat—verbum.* Thus the Homeric phrase ἔπεα πτερόεντα. The metaphor here seems to be derived from the race-course, where the chariot is said *emissus* carcere *volare*. Comp. Cic. de Amicit. 84: Maxime quidem optandum est, ut cum æqualibus possis vivere: quibuscum tanquam *e carceribus emissus* sis, cum iisdem ad calcem, ut dicitur, pervenire possis. Virgil. Georg. III. 107: volat *vi fervidus axis;* 181: *Et Jovis in luco* currus *agitare volantes*.

72. *Etiam atque etiam.* Again and again, repeatedly.

73. *Aliena.* Of the person, whom you have recommended.

74. *Fallimur.* We are liable to mistake. *Quondam*, sometimes. *Tradimus*, introduce.

75. *Tueri.* To defend, uphold, patronise the person (*eum*) *quem sua culpa premet*.

76. *Ut.* Bentley reads *at*, which (with Doëring) I much prefer. With the reading in the text the connexion is: "When deceived as to the character of the person whom you recommend, you should not uphold him sinking under his own misconduct, with this object (*ut*), that you may with the more confidence defend and preserve the man whose character is thoroughly known to you as good;" i. e. do not waste your influence, nor lose character, with your patron, by defending an unworthy person, that you may the more effectually uphold the worthy when assailed by imputations.

77. *Qui Dente Theonino*, &c. This shows the policy of the preceding precept. Do not lose your character in the one case by attempting an unavailing defence, that you may exert your full and even increased influence in the other, where, besides, it is most material to your own interest, for if the worthy person whom you have recommended suffer any injury, you are yourself in danger.

Dente Theonino cum circumroditur, ecquid
Ad te post paulo ventura pericula sentis?
Nam tua res agitur, paries cum proximus ardet;
Et neglecta solent incendia sumere vires.
Dulcis inexpertis cultura potentis amici:
Expertus metuit. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes, tristemque jocosi;
Sedatum celeres, agilem gnavumque remissi:
Potores bibuli media de nocte Falerni
Oderunt porrecta negantem pocula; quamvis
Nocturnos jures te formidare vapores.
Deme supercilio nubem: plerumque modestus
Occupat obscuri speciem, taciturnus acerbi.

78. *Dente Theonino.* Theon was a notorious calumniator of that time. According to Schol. Cruq. a freed man; to others, some obscure poet. *Dente Theonino,* "the tooth of Theon," i. e. calumny as slanderous as that of Theon.

80. *Agitur.* Is endangered—i. e. your property is in danger when, &c.; or, *res agitur,* as *agit rem* in Juven. Sat. III., &c.

Ib. *Proximus ardet.* Juven. Sat. III. proximus ardet *Ucalegon.*

82. Those who have not learned by experience what are the dangers and difficulties attendant on paying court to the great, think that there is nothing in it but what is pleasant and sweet; but the person of experience feels much apprehension, and knows that it requires circumspection. The favour of the great is as fickle as the wind, and the experienced courtier that ventures on this troubled sea is ever on the watch, lest a change of sentiment may drive him back.

Ib. *Dulcis inexpertis cultura.* Γλυκὺς πόλεμος ἀπείροις. Pind.

84. *Hoc age.* Diligently attend to this, exert your utmost vigilance and skill.

85. You must adapt yourself to the disposition of your patron, otherwise you will offend him, for *Oderunt hilarem tristes,* &c.

86. *Remissi.* Ἀνειμένοι; those who do not exert themselves are like a relaxed bow. Carm. III. 27. 67: *et* remisso *Filius* arcu.

87. *Potores bibuli.* The deep drinkers. Comp. Epist. I. 14. 34: *Quem bibulum liquidi mediâ de luce Falerni.*

88. *Nocturnos—vapores.* The heat which disturbs sleep, arising from too free an indulgence in wine at a late hour.

90. *Supercilio nubem.* Τὸ τῶν ὀφρύων νέφος. With us, also, *clouded brow* expresses gloom and melancholy.

Ib. *Modestus.* The formal, or the retiring.

91. *Obscuri.* A person who conceals his sentiments; who preserves a treacherous silence; the sullen and reserved, that acts underhand. Comp. Epist. I. 14. 38: *Non odio* obscuro.

Ib. *Acerbi.* The morose, the acrimonious.

Inter cuncta leges et percontabere doctos;
Qua ratione queas traducere leniter ævum:
Ne te semper inops agitet vexetque cupido,
Ne pavor et rerum mediocriter utilium spes:
Virtutem doctrina paret, naturane donet:
Quid minuat curas, quid te tibi reddat amicum:
Quid pure tranquillet, honos, an dulce lucellum,
An secretum iter, et fallentis semita vitæ.
Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas, quid credis, amice, precari?

92. *Inter cuncta*, i. e. above all things. Horace has given directions to Lollius as to his conduct towards the great; he now advises him how he should act towards himself.

93. *Leniter*. Peacefully, quietly, happily.

94. *Semper inops*. That is ever in want, as it is never satisfied.

Ib. *Agitet vexetque*. Disquiet and distract you. *Cupido*, avarice or ambition, the desire of anything. Comp. Epist. I. 6. 1

95. *Pavor*. Comp. note, Epist I. 6. 10.

Ib. *Mediocriter utilium*. Which are not absolutely needful. Horace speaks according to the Stoic opinion, that external things were *media*, indifferent to the *sapiens*.

96. *Virtutem doctrina paret*, &c. Horace alludes to the question discussed by Socrates, εἰ διδακτὸν ἡ ἀρετή; and treated of by Æschines. Dial. I. and Plato. Menon.

Ib. *Naturane donet?* Whether virtue be the gift of nature, or an acquision procured by precepts and study?

67. *Quid te tibi reddat amicum?* What may dispose you to act in such a manner as really to benefit yourself? This question is evidently of importance, for most human evils result from mistaken selfishness. Or, what may render you well satisfied with yourself—i. e. what may enable you to act so that you may look on your conduct without feeling dissatisfaction, and not be condemned, as most men are by your own judgment. Comp. Sat. I. 2. 20 *Vix credere possis Quàm* sibi *non sit* amicus. Sat. II. 2. 97: te tibi *iniquum* Epist. I. 14. 1: mihi me reddentis *agelli*.

98. *Honos*. Offices in the state.

Ib. *Dulce*. As it is universally esteemed. When Bias of Priene was asked τί ποιῶν ἄνθρωπος τέρπεται, he replied χρδαίων.

Ib. *Lucellum*. The diminutive of *lucrum*.

99. *Secretum*. Far from the inquietudes of ambition and avarice.

Ib. *Fallentis*. Retired, humble, unnoticed. Comp. Epist. I. 17. 10: *nec vixit, malè qui natus moriensque* fefellit.

100. *Me quoties reficit*, &c. Juven. Sat. III.: *et* quoties *te Roma suo* refici *properantem reddet Aquino*.

Ib. *Digentia*. Comp. note, Epist. I. 16. 12.

101. *Mandela*. A small village near the poet's Sabine farm.

Ib. *Frigore*. As it was situated amidst mountains.

Sit mihi, quod nunc est, etiam minus ; et mihi vivam,
Quod superest ævi, si quid superesse volunt Di :
Sit bona librorum et provisæ frugis in annum
Copia ; neu fluitem dubiæ spe pendulus horæ.
Sed satis est orare Jovem, quæ donat et aufert :
Det vitam, det opes, æquum mi animum ipse parabo.

## EPISTOLA XIX.

### AD MÆCENATEM.

Prisco si credis, Mæcenas docte, Cratino,
Nulla placere diu, nec vivere carmina possunt,

102. *Sentire*, scil. me : as also me *precari*.

103. *Mihi vivam*, i. e. enjoy ; lit. live for myself.

105. *Provisæ frugis in annum*, i. e. of provision for a year.

106. *Dubiæ spe pendulus horæ*, i. e. in suspense as to the future ; disturbed at present, and prevented from enjoying what is now before me, by anxiety about the future. Carm. I. 11 : *Carpe diem, quàm minimum credula postero.*

107. *Quæ donat et aufert.* Horace distinguishes between those things which the gods bestow, and which men procure for themselves. Life and riches, he says, are their gift, peace of mind and equanimity depend on ourselves. Similarly, Cic. de Naturâ Deor. III. (quoted by Lambinus) : Num quis quòd bonus vir esset, gratias diis egit unquam ? at quòd dives, quòd honoratus, quòd incolumis : Jovemque optimum maximum ob eam rem appellant, non quòd nos justos, temperantes, sapientes efficiat, sed quod salvos, incolumes, opulentos, copiosos. Juvenal, Sat. X., with more just views of the favour of the deity, suggests the prayer, *ut sit* mens sana *in corpore sano.*

108. *Æquum—animum.* The essential to happiness. Epist. I. 11. 30.

Epistola XIX.—The poet expresses his contempt for imitators, who, unable to copy the virtues of their models, follow nothing but their vices. He speaks of himself as an imitator, indeed, of the numbers of Archilochus and Alcæus, but yet claims the praise of originality, as the first Latin poet who adopted them, and as not being a plagiarist of their subjects and words. His delight is that his Lyrics are admired by the educated ; satisfied with them for his readers, he does not stoop to any mean acts to gain popularity, nor deign to recite them publicly. This, he is conscious, is the cause of offence, and brings discredit on his compositions, but yet he will not enter into any dispute about it, although it be supposed to arise from arrogance and not modesty.

1. *Prisco—Cratino.* Cratinus (vid. Sat. I. 4. 1.) was so celebrated for his love of the grape, that Aristophanes (Pac. 701.) humorously ascribes his death to grief, on seeing a wine-vessel broken, and the wine flowing out.

Ib. *Docte.* The epithet is appropriate on account of the subject of the

Quæ scribuntur aquæ potoribus. Ut male sanos
Adcripsit Liber Satyris Faunisque poëtas,
Vina fere dulces oluerunt mane Camœnæ.
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater nunquam, nisi potus, ad arma
Prosiluit dicenda. " Forum putealque Libonis

Epistle, and the reference to the ancient poets. Comp. Carm. III. 8. 5: Docte *sermones utriusque linguæ.*

2. *Nulla placere diu,* &c. This is probably a translation of one of Cratinus' verses. Bentley cites the Epigram; Οἶνος τοι χαρίεντι, πέλει ταχὺν ἵππος ἀοιδῷ· Ὕδωρ δὲ πίνων χρηστὸν οὐδὲν ἂν τέκοις.

Ib. *Vivere.* Thus we familiarly speak of publications *living* and *dying.*

3. *Ut male sanos,* &c. From the time that Bacchus took inspired poets under his patronage, and enrolled them amongst his retinue, i. e. from the time that the spirit of genuine poetry first existed, *Vina ferè dulces oluerunt manè Camœnæ.* Horace playfully traces the love of wine which characterized poets to their being enlisted amongst the followers of the god of wine, Dacier considers these words as a continuation of the passage from Cratinus but, with Bentley, refer them to Horace. Zurck proceeded even farther, and by a strange anachronism, ascribed *Ennius ipse pater,* &c. to the same.

Ib. *Ut.* After that, from the time that.—B. D. &c. *Tanquam, as if.* Bentl.

Ib. *Malè sanos.* ἐνθουσιάζοντας, inspired with poetic frenzy. Comp. note Sat. II. 3. 321. and I. 3. 25. II. 5. 45.

4. *Ascripsit.* Enlisted, enrolled.

Ib. *Satyris Faunisque.* These formed the retinue of the god of wine (comp. Carm. II. 19): and amongst these, as fitting associates in their frenzy, were ranked poets, *Bacchi clientes.* Epist. II. 2. 78.

Ib. *Satyris.* Demi-gods, represented as men, with the feet and legs of goats, hair on the body, and short horns on the head, otherwise called *Fauni,* and *Sylvani.* There is a distinction sometimes made, that *Fauni* are the deities of the fields, *Satyri* of the wood-lands, and *Sylvani,* of mountain-woods.

5. *Ferè.* Generally, almost always. Join this not with *dulces,* but *oluerunt manè.*

Ib. *Manè.* Even at so unseasonable a time as the morning.

Ib. *Camœnæ,* i. e. the votaries of the Muses, poets. On *Camœnæ* comp. note Sat. I. 10. 45.

6. *Laudibus—vini.* By the commendations which he bestows on wine; *e. gr.* Il. VI. 261.—Ἀνδρὶ δὲ κεκμηῶτι μέγα μένος οἶνος ἀέξει

Ib. *Arguitur.* Is proved, is convicted.

7. *Ennius ipse.* Comp. note, Sat. I. 10. 54.

Ib. *Pater.* A term of respect beseeming Ennius as one of the oldest of the Roman poets.

Ib. *Ad arma—dicenda.* Alluding to his poem on the second Punic war. Comp. note, Sat. I. 10. 66.

8. *Prosiluit.* The term expresses the effect of wine in hurrying him forward to the work.

Ib. *Forum putealque Libonis,* i. e. law and usury; as the courts of judica-

" Mandabo siccis, adimam cantare severis."
Hoc simul edixi, non cessavere poëtæ
Nocturno certare mero, putere diurno.
Quid? si quis vultu torvo ferus, et pede nudo,
Exiguæque togæ simulet textore Catonem,

ture were in the *Forum*, and the *puteal Libonis* was the resort of usurer Comp. notes, Sat. I6. 114. II. 6. 35

9. *Mandabo siccis*, . i. e. water-drinkers must attend to the ordinary affair of life, litigation and money-making; they can never be poets.

Ib. *Siccis*. The sober, the temperate, afterwards called *severi*.

Ib. *Adimam*. As if with the authority of prætor, who is said *interdicto adimere*. Sat. II. 3. 217.

Ib. *Cantare*. The power of song.

10. *Edixi*. The word applied to the proclamation of the prætor. Comp. note, Sat. II. 2. 51. The usual reading here is *edixit*, but this is involved in so many difficulties, that I gladly follow Doëring and others in adopting Bentley's emendation *edixi*. Let us consider the former reading, and the reasons of the preference will be evident. The question which at once presents itself is, what is the subject to *edixit?* Who is it that has issued the *edictum*. '*Forum putealque Libonis Mandabo siccis; adimam cantare severis?*' Cratinus, Bacchus, Ennius, or Mæcenas? As to Cratinus, or Ennius, they were both dead long before Libo existed, so that unless with Zeun. we have recourse to prolepsis, we cannot refer this *edictum* to either of them. *Bacchus* is equally exceptionable as the subject, for it is not to be supposed that he issued no such edict to the Greek poets, or that he waited until the time the *Puteal* existed to pronounce a decree, which had already been acted on by Homer, Cratinus, and Ennius. Nor can this *edictum* be ascribed to Mæcenas unless we read with Heins. *edixti*, and Bentl. *Palleres*. l. 18. It appears best, then to adopt Bentley's reading, and interpret with him that Horace gave his opinion of the efficacy of wine on poetry, both in his writings and practice, and also in his conversations at the table of Augustus or Mæcenas. The meaning then is, from the time that I expressed this opinion, (or, playfully, issued this *edictum*) that water-drinkers could not be poets, bad poets and imitators indulged in wine both day and night, as if they were directed by law to do so. The poet satirises those who imagined that as they followed the practice of the ancients in drinking wine, they were fired with the same inspiration, and filled with the genuine poetic spirit.

12. *Quid? si quis*. Wine can no more produce poets like the worthies of former times, than similarity of appearance and dress can make a man resemble Cato in character and conduct.

Ib. *Vultu torvo ferus*. Cato Uticensis was remarkable not merely for the austerity of his life, but also the stern severity of his appearance, and the plainness of his dress. Hence the Schol. remarks: "Cato, senator Romanus, ut severior appareret, intonsâ barbâ capillisque prodibat in publicum, duroque calceamento et sæde nullo, togaque exiguâ."

Ib. *Pede nudo*. As he sometimes did not wear sandals.

13. *exiguæque togæ—textore*, i. e. exiguæ togæ *texturâ*, or exiguâ togâ, *textâ*, for the artisan *textor* is used for the work. Gesner cites in illustration Epist. I. 1: *curatus inæquali tonsore capillos*, where *tonsor* is used for *tonsura*

Virtutemne repræsentet moresque Catonis?
Rupit Iarbitam Timagenis æmula lingua,
Dum studet urbanus, tenditque disertus haberi.
Decipit exemplar vitiis imitabile : quod si
Pallerem casu, biberent exsangue cuminum.

but the forms of expressions are not altogether analogous, as Doëring remarks On *exigua toga* comp. note, Epist. I 18. 30. Anthon reads *ex ore*.

.13 *Catonem*. Uticensis, the same contrasted with Cæsar in Sallust's Catiline.

15. *Rubit Iarbitam*, &c. *Iarbita* was a native of Africa, whose real name was *Cordus*, (or *Codrus*, mentioned by Virgil in his Eclogues) ; he was so ambitious of rivalling the declamatory powers of Timagenes, that he lost his life (or, at least, almost burst) in the exertion to attain the vehemence of his style The Schol. informs us that *Iarbita* is pleasantly used for *Maurus*, as if Cordus were a descendant of *Iarbas*, the Moor, mentioned by Virgil.

Ib. *Rupit*. Burst, as in Virgil ; rumpantur *ut ilia Codro*. Iarbita burst in, straining to equal the strength of lungs which Timagenes displayed in delivery. Horace alludes to the story, to show how often imitators copy the defects of their models, and how true the sentiment, *Decipit exemplar vitiis imitabile ;* or to illustrate the ineffectual attempts of imitators to equal those whom they mitate, which, in the case of Codrus, brought him to a premature death.

Ib. *Timagenis*. Timagenes was a rhetorician of Alexandria, brought as a captive to Rome by Gabinius, and purchased by Faustus, the son of Sylla. He was afterwards honoured with the favour of Augustus, but, on account of the boldness of his language, and bitter raillery (whence he derived the name *Parrhesiastes*), he lost his good graces, and was forbidden his house. On this he retired from Rome to the villa of Asinius Pollio, where he died. Comp, Weichert. Comment. de Iarbita. Grim. 1821.

Ib. *Æmula lingua*. Of Timagenes, "quæ in declamando imitabatur naturam rerum sensumque verborum."—Z. Prof. Anthon receives this interpretation, and explains as denoting that "the wit and declamatory powers of Timagenes carried with them more or less of mimicry and imitation."

*Æmulationem excitans* lingua.—D.

The construction appears to be *lingua Iarbitæ æmula Timagenis rubit Iarbitam* (and thus Lambinus), and the meaning is ; a style of declamation, rivalling that of Timagenes, caused the death of Iarbita ; or, in other words. Iarbita burst whilst competing in his style of speaking with Timagenes.

16. *Dum studet urbanus*, &c. His professed object was to obtain the character of being *urbanus* and *disertus*, and, taking Timagenes for his model, he burst in attempting to equal his powers.

Ib. *Tendit*. Strains. *Disertus* refers more to the pronunciation and style than to the matter.

17. *Decipit*, scil. imitatores.

Ib. *Vitiis imitabile*. That has defects as well as virtues which may be imitated.

Quod imitari tantum possunt stulti, quatenus vitiosum est.—G.

18. *Biberent*, scil. imitatores *biberent*.

Ib. *Exsangue cuminum*. A plant which induces paleness. Pers. Sat. V. :

O imitatores, servum pecus, ut mihi sæpe
Bilem, sæpe jocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps:
Non aliena meo pressi pede. Qui sibi fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac, ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem;

pallentis *grana* cumini. Imitators would copy even the accidental paleness of their models.

19. *Ut sæpe.* For *quàm sæpe*, how often.

20. *Tumultus.* "Vestri timores exanimes, vestræ conturbationes et trepidationes."—L. "*Tumultum* pro trepidatione accipio. Ut enim assentatores in regibus suis trepidi observant quod vel laudent, vel imitentur: sic et ii, qui similes haberi student illis, quos etiam per vitia æmulatur, vere servum pecus."—Torrent. Moving recitations; *horribiles inter pocula clamores et affectati cantus;* loud praises of their own excellence, in which (as Doëring says) they made much ado about nothing; or, their brawls, their commotions, whilst contending (either amongst themselves or with him) for superiority. The poet, with proud consciousness of his own claims to originality, exclaims: How often have I felt indignant—how often amused by your petty brawls about preeminence; none but the person who walks on untrodden ground can aspire to the first rank.

21. *Libera.* Not as you who are but *servi.* Comp. I. 19.

Ib. *Vacuum.* Unoccupied ground, untrodden by other steps.

Ib. *Princeps.* Comp. Carm. III. 30. 13: *Dicar*—princeps *Æolium carmen ad Italos deduxisse modos.* Horace introduced into Latin the Archilochian and Alcaic measures.

23. *Dux regit examen.* As the queen (or, as the ancients believed, the king) of the bees.

Ib. *Parios—iambos.* Comp. note, Sat. II. 3. 12.

Ib. *Ego.* In the book of the Epodes.

24. *Ostendi Latio.* He was the first Latin poet who used them.

Ib. *Animos.* The spirit, the tone.

25. *Res.* The subjects.

Ib. *Agentia verba Lycamben.* The reproaches driving Lycambes to commit suicide. Archilochus was a suitor of Neobule. Her father Lycambes promised her in marriage to him, but afterwards gave her to another. On this the indignant poet wrote so severe an invective on them, that they both hung themselves. Horace says here, that although he imitates the metre and spirit of Archilochus, he does not follow him in the character of his subjects, or the acrimony of his reproaches.

26. *Foliis—brevioribus,* i. e. with a fading crown; *foliis.* scil. lauri; *brevioribus*, scil. ævi brevioris.

Ib. *Ideò. Quòd timui mutare modos* (Archilochi) *et carminis artem.*

27. *Modos.* The measures, the metre.

Temperat Archilochi Musam pede mascula Sappho
Temperat Alcæus; sed rebus et ordine dispar,
Nec socerum quærit, quem versibus oblinat atris,
Nec sponsæ laqueum famoso carmine nectit. 31
Hunc ego, non alio dictum prius ore, Latinus

28. *Temperat Archilochi*, &c., i. e. we temper, we blend, the metres of Archilochus, which we imitate, with the verses of Alcæus and Sappho, *neque eodem ordine neque rebus quibus socerum persequitur* (*Archilochus*), Sch. Cruq.; i. e. we have not confined our metres to those of Archilochus, but have blended with them Sapphics and Alcaics. Similarly, others refer these words to his having written not merely the Epodes, where he follows Archilochus, but also the books of the Odes, where he follows Sappho and Alcæus. Others again think that the passage denotes the mixture in the Epodes of the bitterness of Archilochus with the gentleness of Sappho and Alcæus. Bentley is dissatisfied with these interpretations, and suggests a different explanation, which has been adopted by almost all subsequent commentators. This is the construction (says that illustrious critic): *Sappho musam temperat pede Archilochi*, and not *Sappho musam Archilochi temperat pede*, and the meaning of the whole passage is: "Do not blame me for not altering the metres of Archilochus, for both Sappho and Alcæus mixed Archilochians in their Lyrics. Ought I then to despise and reject metres which were sanctioned by their approbation?" i. e. lest you should blame me for adopting the metres of Archilochus, know that I have the authority of Sappho and Alcæus to justify my doing so.

Ib. *Musam*, scil. suam Musam.

Ib. *Pede*, i. e. the metre, the Iambics of Archilochus.

Ib. *Mascula*. As she surpassed women in poetic genius and spirit.

Ib. *Sappho*. A native of Lesbos, so celebrated for her lyrical compositions, that the ancients considered her deserving of being ranked amongst the Muses. A few lines are all that remain of her compositions, but even from these a judgment can be formed that she fully merited the high eulogiums that have been pronounced on her. She lived about 600 B. C.

29. *Alcæus*. The distisguished lyrist of Lesbos, a contemporary of Sappho.

Ib. *Rebus et ordine*. In the subjects and the arrangement of the metres.

Ib. *Ordine*. Although Alcæus adopted some of the metres of Archilochus, he connected them differently. Bentley gives as an instance, the connexion by Alcæus, of Dactylic dimeter Hypercatalectic (an Archilochian metre with) Hexameter. *Diffugêre nives redeunt jam gramina campis, Arboribusque comæ;* whereas Archilochus used this in connexion with Iambics, Ἔστι πρὸς ἄεθλα δῆμος ἀθρόοιζετο, Ἐν δὲ Βατουσιάδης.

Ib. *Dispar*, scil. Alcæus.

30. *Nec socerum quærit*, &c., i. e. does not follow Archilochus as to the subjects on which he writes; does not imitate his severity towards Lycambes and Neobule. Comp. note, l. 25.

Ib. *Socerum*. Alluding to Lycambes, as *sponsæ* to Neobule.

31. *Laqueum—nectet*. Comp. note, l. 25. *Famosa*, defamatory.

32. *Hunc*. This has been referred by some to Archilochus, but then Horace only repeats what he has said, l. 23. Following Bentl., Baxt., Gesn., Zeun., Dœr., &c., refer it to Alcæus, and comp. Carm. III. 30: Princeps

Vulgavi fidicen; juvat immemorata ferentem
Ingenuis oculisque legi, manibusque teneri.
Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus?
Non ego ventosæ plebis suffragia venor,
Impensis cœnarum, et tritæ munere vestis;
Non ego, nobilium scriptorum auditor et ultor,

Æolium *carmen Italos Deduxisse modos.* IV. 9: *Ne fortè credas interitura quæ Longè sonantem natus ad Aufidum* Non antè vulgatas per artes *Verba loquor socianda chordis.*

32. *Non alio dictum priùs ore.* Horace was the first Latin poet who adopted the metres of Alcæus. He does not mention Sappho, for Catullus before him had imitated her lyrics.

33. *Fidicen.* Lyrist. Carm. IV. 3. 23: *Romanæ* fidicen *lyræ.*

Ib. *Immemorata.* Unsung by any Latin poet before me.

34. *Ingenuis oculisque,* &c., i. e. that my compositions are read by the educated and the refined.

35—36. Would you wish to know why I am admired and praised in private, but censured and maligned in public? i. e. why my writings are not popular, although approved by the educated and refined?

Ib. *Ingratus.* Because he does not acknowledge the pleasure which he receives from reading them in private, but decries and disparages them in public.

36. *Extra limen,* i. e. abroad, out of his house, in public.

37. The poet gives as the reasons for this ungrateful conduct of his reader, that he does not, like some poets of the time, court the favour of the mob by giving them entertainments, or presents of cast-off clothing, that he does not stoop to canvass the grammarians, or public teachers, for their approbation, &c.

Ib. *Ventosæ.* Fickle as the wind, changeable. Comp. Epist. I. 8. 12.

38. *Impensis cœnarum,* &c. In Rome popularity usually depended on liberality to the populace, which was manifested by presenting them with shows, entertainments, distributions, &c. Those poets who were ambitious of fame but did not possess sufficient genius to procure it by the merit of their compositions, resorted to the ordinary course, and conferred largesses to gain admiration for their works, and celebrity for their names. Comp. Pers. Sat. I. 50: *Calidum scis ponere sumen; Scis comitem horridulum tritâ donare lacernâ.*

Ib. *Tritæ munere vestis.* Even in their liberality there was economy, for they made presents of what was useless to themselves.

39. *Non ego nobilium,* &c. Horace denies that he was the *auditor* and *ultor* of noble writers; the *auditor,* whilst he listens to others reciting their writings; the *ultor,* whilst he in turn recites his to them. He made the same denial, Sat. I. 4: *Non* recito *quicquam nisi amicis idque coactus, non ubivis, coramve quibuslibet:* and in this very Epistle, *spissis indigna Theatris scripta pudet* recitare *et nugis addere pondus.* Compare for the meaning of *ultor,* Juven. Sat. I. *Semper ego* auditor *tantùm? nunquamne* reponam, *Vexatus toties rauci Theseïde Codri?*—Bentl. I interpret this passage thus:

Grammaticas ambire tribus et pulpita dignor: 40
Hinc illæ lacrimæ! "Spissis indigna theatris
Scripta pudet recitare, et nugis addere pondus,"
Si dixi: "rides," ait, "et Jovis auribus ista

"Because I conceive it beneath my dignity to mix with the *Grammatici*, and to listen to what noble writers recite amidst themselves, and to avenge the injury done to them." There were many at that time at Rome, who, possessed of the fame of superior learning, or making a show of it, opened a kind of auditories or schools, in which compositions, recited by their authors, might be either approved and defended from censures, or disapproved and condemned. As Horace shunned all acquaintance and intercourse with these persons (satirically termed *Grammatici*), who presumptuously assumed authority in literary subjects, they censured his writings, which, however, Horace disregarded.—D. "I do not deign, as the author and defender of noble writers, to go around among the tribes and stages of the Grammarians." Horace styles this class of persons (the same mentioned before in Doëring's note) *Grammatici*, and informs us that he never deigned to approach such hot-beds of conceit, either for the purpose of listening to their distinguished effusions, or of defending them from the attacks of criticism, and hence the odium which he incurred among these impudent pretenders to literary merit. It is evident that *nobilium* is here ironical.—A. I understand by *nobilium scriptorum*, Pollio, Virgil, Varius, &c. (thus Sch. Cruq.), and assign to *auditor* and *ultor* the same meaning that Bentley has given, explaining the whole passage thus: "I, that am accustomed to hear the writings of noble authors, and read mine in turn to them, do not stoop to court the approval of Grammarians, &c." Nor do I think this inconsistent with the passages in Satire I. 4. 23. 73, for it is not public recitation. Comp. Epist. II. 1. 223: *Cum loca jam* recitata *revolvimus irrevocati.* Epist. ad Pison. 386: *Si quid tamen olim Scripseris, in Metii descendat judicis aures Et patris et* nostras, &c.

Ib. *Ultor.* Who repays, takes vengeance on, as explained above; judge, critic; or, *qui aliquem a reprehensione, criminatione vel injuriâ aliquâ defendit.*—D.

40. *Grammaticas—tribus.* There were so many Grammarians in Rome, that the poet playfully, and at the same time contemptuously, speaks of them as forming *tribus*, whose votes he solicits. *Ambire tribus*, is an election phrase. As they were accustomed to recite in their schools some compositions of favourite authors, it was the interest of writers, desirous of popularity, to court their approval, that they might give publicity and character to their works. Comp. Sat. I. 10. 75. Epist. I. 20. 17. Juven. Sat. VII. 215. 227. Pers. Sat. I. 26.

Ib. *Ambire.* As if canvassing them, soliciting their votes.

Ib. *Pulpita.* The stages where Grammarians recited.

41. *Hinc illæ lacrimæ.* A proverb, drawn from Ter. Andr. I. 1. 99., meaning, hence this pain, this vexation. Horace means that his not courting the Grammarians is the origin of the ill-will which the feel towards him, and the censures which they pronounce on his works.

Ib. *Theatris*, i. e. auditories, large assemblies.

42. *Nugis addere pondus.* By reading them to a large assembly, as if they were deserving of their attention, and thus *dare pondus fumo.*

Servas ; fidis enim manare poëtica mella
Te solum, tibi pulcher." Ad hæc ego naribus uti
Formido : et, luctantis acuto ne secer ungui,
Displicet iste locus, clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.

## EPISTOLA XX.

### AD LIBRUM SUUM.

Vertumnum Janumque, liber, spectare videris ;
Scilicet ut prostes Sosiorum pumice mundus.

43. *Rides.* You are not in earnest, you are jesting. *Ait*, says one of these Grammarians. Thus in Greek, φησί without a nominative expressed.

Ib. *Jovis auribus.* As the Greek, Θεῶν ὠσὶ. *Jovis*, scil. Augustus. Comp. Sat II. 6. 52.

44. *Manare poetica mella.* The construction is, *te solum manare poetica mella*, i. e. *manare* is used in the sense *edere, emittere.* Comp. Ovid. Met. VI. 312: *Et lacrimas etiamnum marmora manant.*

45. *Tibi.* In your own estimation. Comp. note, Epist. I. 16. 66.

Ib. *Naribus uti Formido*, i. e. I am afraid to give a satirical reply, to sneer Comp. Sat. I. 6. 5. Horace appears to say this, as if conscious that the remark was true, that it was not modesty that prevented him from giving public recitations, but pride and contempt for such an audience. Lest, however, a confession of this kind, or a betrayal of contempt should embroil him still more, he evades reply by asking for time, as he fears, lest this dissention, however playful in its beginning, may ultimately produce enmity and war.

46. *Luctantis acuto ne secer ungui.* Lest, in the contest, I should suffer from the keen acrimony of the Grammarian, I decline continuing the dispute.

47. *Displicet iste locus*, i. e. I cannot fight on this ground, I do not wish to contend on this subject.

Ib. *Et diludia posco.* A phrase borrowed from the fights of gladiators, to whom, during the public games, *diludia*, an intermission of fighting, were conceded to by the people.

48. *Genuit.* In the aoristic sense, i. e. *gignere solet.*

Ib. *Trepidum.* Alarming, exciting, tumultuous.

Epistola XX.—Horace addresses a letter of indignant admonition to his book, on its froward desire of appearing in public. He warns it of the contemptuous coldness with which the sated admirer regards that which was lately the object of his love, and yet, with a parent's fondness, predicts, that as youthful bloom remains, it will be admired and beloved. But when youth has faded away, it will either remain neglected at Rome, or take refuge in foreign countries, and ultimately a premature old age will come upon it, engaged as a teacher at schools. He charges it, at this period, to declare its parent's character—his birth—his advancement in his life—his personal appearance, and

Odisti claves, et grata sigilla pudico :
Paucis ostendi gemis, et communia laudas;
Non ita nutritus! Fuge, quo descendere gestis: 5

his age. Thus our poet, artfully, whilst he seems to deplore the misfortunes of his book's filial disobedience, predicts his own future fame.

1. *Vertumne Janamque.* Not far from the temples of Vertumnus and Janus, were porticoes, at the columns of which booksellers exposed their books for sale. Comp. note Sat. I. 4. 17. *Nulla taberna meos habeat neque* pila libellos—D. The statue of Vertumnus was in the Vicus Thurarius, part of the Vicus Tuscus, mentioned, Sat II. 3. The most celebrated temple of Janus stood in the forum, but there was another in Argiletum (mentioned by Liv. I. 19), to which, probably, reference is made here. Comp. Mart. I. 4: Argiletanas *maris habitare tabernas, Cum tum tibi, parve liber, scrinia vestra vacent.* Argiletum was a street leading from the Vicus Tuscus to the Forum Olitorium. But comp. note, l. 5.

2. *Prostes*, i. e. may be exposed for sale. Baxter has some grounds for the *dilogia* which he traces thoughout this Epistle, although forced and indelicate.

Ib. *Sosiorum.* Two brothers, then well-known booksellers. Comp. Epist. ad Pison. 345.

Ib. *Pumice mundus.* The use of the pumice-stone was to make parchment smooth. Thus Catull. I. 2; *libellus* pumice expolitus.

3—5. You dislike the domestic life, which the modest prefer, and desire to appear in public. Horace addresses his book as a father would his child, who is anxious to be freed from the restraints which keep her at home, and mix in society.

Our poet, in Epist. ad Pison., prescribes nine years as the period for which a composition should be confined *intra penetralia Vestæ.*

3. *Grata sigilla.* The allusion is to the Roman custom of not merely locking, but also of sealing the doors of the apartments in which their children were kept, that no persons who might be suspected of corrupting their innocence might be permitted to enter.—A. from F.

4. *Paucis ostendi gemis.* Sat. I. 4. 73: *Nec recitem quidquam, nisi amicis, idque coactus.*

Ib. *Communia*, scil. loca; society, publicity.

5. *Non ita nutritus.* Although you were not reared by me in these principles, you were reared far differently by me.

Ib. *Fuge.* The poet in anger bids his book begone.

Ib. *Descendere.* The old editions are divided between *descendere* and *discedere.* Bentley receives the first, as referring to the situation of the forum, "Fuge inquit Flaccus, ad Janum Vertumnumque, hoc est, ad forum, quo gestis *descendere.*" This use of *descendere*, arising from the low situation of the forum, is of frequent occurrence. I have remarked a similar application, note, Epist. I. 9. 11. Besides we can discover a peculiar propriety in the term here, if we suppose that Horace, when writing, was on the Esquiline hill, at his patron's house.

If this interpretation be received (to remove any possible objection to it) let *Janum*, l. 1, refer to the temple in the forum; and as to Vertumnus, it was in a street leading to the forum, and even within view of it. Propert. IV. 2: *Romanum satis est posse videre forum. Descendere*, also, as Bentley notices,

Non erit emisso reditus tibi. "Quid miser egi?
Quid volui?" dices, ubi quis te læserit; et scis,
In breve te cogi, plenus cum languet amator.
Quod si non odio peccantis desipit augur,
Carus eris Romæ, donec te deseret ætas.
Contrectatus ubi manibus sordescere vulgi
Cœperis, aut tineas pasces taciturnus inertes,
Aut fugies Uticam, aut vinctus mitteris Ilerdam.

signifies, "to appear in public," "to go out" (Græv. on Cic. ad Attic. IV. 3 illustrates this at length), which sense also accords with the context.

And yet I should prefer the reading *discedere;* it gives additional force to *fuge*. This view receives some support from a comparison of Hom. Il. I. 173: Φεῦγε μαλ' κ. τ. λ. on which Eustath. remarks, 'Αχιλλέως εἰπόντος "ἄπειμι Φθίηνδε" ὁ δ' 'Αγαμέμνων ἀστείως ἀντιλέγων φησί· "φεῦγε μάλα." But comp. Mart. I. 4: *I* fuge, *sed poteras tutior esse domi.*

6. *Non erit emisso reditus tibi.* Comp. Epist. I. 18. 71: *Et semel* emissum *volat irrevocabile verbum.* Epist. ad Pison. 390: *nescit vox* missa *reverti.*

7. *Læserit*, i. e. has severely criticised, has slighted as worthless.

8. *In breve te cogi.* The poet threatens his book, that it shall be rolled up, as if condemned never to be read again. The books of the ancients were written on skins of parchment, which they were obliged to unfold and extend when they designed to read.—F.

Ib. *Plenus cùm languet amator.* The lover here signifies a passionate reader, who seizes a book with rapture; runs it over in haste; his curiosity, begins to be satisfied; his appetite is cloyed; he throws it away, and never opens it again.—F.

9. *Quòd si non odio peccantis*, &c. But if my indignation at your misconduct does not blind my prophetic vision, i. e. (as Anthon) "if the anger which I now feel at thy rash and foolish conduct does not so influence my mind as to disqualify me from foreseeing and predicting the truth."

Ib. *Peccantis.* As it was against his will that the book was to appear in public.

Ib. *Augur*, i. e. Horace himself, who is predicting the fate of his book.

10. *Ætas*, i. e. *flos ætatis*, youth.

11. *Manibus sordescere vulgi.* Comp. Sat. I. 4. 72: manus *insudet* vulgi.

Ib. *Sordescere.* To be soiled.

12. *Aut tineas pasces taciturnus inertes* You shall either, if remaining at Rome, be food for moths, or, &c.

Ib. *Inertes. Ignavum pecus*, doing nothing else but eating.

Ib. *Taciturnus.* A book is silent, when it is not read, for it speaks, as it were, to those that read it.

13. Horace, with affected indignation, speaks of the travelling of his book as a misfortune consequent on its disobedience. Comp. Carm. II. 20.

13. *Aut fugies Uticum*, &c. Manuscripts must have been of such value that people of moderate fortune could not purchase them when they were first published, and when they came into their hands they became contemptible. They were then sent by the booksellers into the colonies for better sale. Horace, therefore, tells his book, that when it has lost the charms of

Ridebit monitor non exauditus; ut ille,
Qui male parentem in rupes protrusit asellum
Iratus: quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Cum tibi sol tepidus plures admoverit aures,

novelty and youth, it shall either feed moths at Rome, or willingly take its flight into Africa, or be sent by force into Spain.—S. Comp. Epist. ad Pison. 345: *Hic meret æra liber Sosiis*, hic et mare transit.

13. **Fugies.* Horace sportively supposes the book to prefer Africa to Spain. *Bentl.*

Ib. *Uticam aut—Ilerdam.* At this time both in Africa and Spain, the study of Roman literature was beginning to be cultivated. Hence Carm. II. 20, we have peritus *discet* Iber.

Ib. *Uticam.* The town in Africa, whence Cato derives the name *Uticensis*.

Ib. *Vinctus.* Corded, tied up; as books now, which are to be sent to a distant country.—D.

Reluctant, against your inclination.—Bentl., who appositely compares, Sat. II. 7. 30: *Ac velut usquam* vinctus eas, &c.

Ib. *Ilerdam.* A town in Spain, the capital of the Ilergetes, on the river Sicoris, now Lerida.

14. *Ridebit monitor non*, &c. I, then, whose advice you slighted, will laugh at your misfortunes.

Ib. *Ut ille*, scil. risit. Horace refers to the person in some fable, which at the time was well known.

15. *Malè parentem.* Disobedient. Comp. note, Sat. I. 1. 91; II. 5. 45.

Ib. *In rupes protrusit asellum.* The ass obstinately ran towards the precipice—the man, after ineffectual attempts to turn him from it, at length pushed him down.

16. *Quis enim*, &c. This justifies the conduct of the man in the fable.

Ib. *Laboret.* Would take the trouble.

17. *Pueros elementa docentem*, i. e. used in the instruction of boys at schools. Comp. Sat. I. 1. 25: *ut* pueris *olim dant crustula blandi Doctores*, elementa *velint ut discere prima.* Juven. Sat. VII. 226: *cùm totus decolor esset* Flaccus *et hæreret nigro fuligo Maroni.*

18. *Occupet.* Come upon before it is aware of it, seize.

Ib. *Extremis in vicis.* The teachers had their schools, *extremis in vicis*; either, the outskirts of the city, or at the extremities of streets, *in compitis*, where the thorough-fare was greater.

Ib. *Balba senectus.* In l. 10 he predicted that his book would be esteemed at Rome, as long as it was young. He now tells it the circumstances under which it was to grow old.

Ib. *Balba.* Stammering, speaking inarticulately.

9. *Sol tepidus.* The gentle warmth of the sun. Baxter understands by this the morning about ten or eleven o'clock; Gesner, Doëring, &c., the evening. About this time parents and others interested in the progress of the

Me libertino natum patre, et in tenui re
Majores pennas nido extendisse loqueris:
Ut quantum generi demas, virtutibus addas:
Me primis urbis belli placuisse domique,
Corporis exigui, præcanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te percontabitur ævum,
Me quater undenos sciat implevisse Decembres,

boys, appear to have visited the schools, to hear what the boys were taught Comp. Sat. I. 6. 82.: "Ipse mihi custos incorruptissimus omnes Circum doctores aderat. Pers. Sat. III. 45: grandia si nollem morituri verba Catonis Discere, ab insano multùm laudanda magistro, Quæ pater adductis sudans audiret amicis.

20. *Libertino natum patre.* Comp. Sat. I. 6. 45, and 86.

21. *Majores pennas nido extendisse*, i. e. raised myself above the station in which I was born. The image is drawn from young birds; when their wings have grown, the nest is too small for them. Doëring's remark is; *Avium pulli, majores pennas nacti, cùm evolarunt e nido, ad altiora tendunt.* Comp. Epist. II. 2. 50.: Decisis *humilem* pennis.

Ib. *Loqueris.* The future for the imperative.

22. *Ut.* *So that.*

1b. *Virtutibus addas*, scil. tantum *virutibus addas.* Comp. Cic. *pro Marcell.* 4.; ut quantum "operibus tuis diuturnitas detrahet, tantum afferet laudibus.

23. *Primis urbis belli domique.* Sat II. 1. 76.: *tamen me Cum magnis vixisse invita fatebitur usque Invidia.* He refers to Augustus, Mæcenas, &c. Comp. Sat. I. 10. 81.

Ib. *Belli.* Baxter and Doëring seem to refer this to Horace's having served as a military tribune *Bruto militiæ duce;* i. e. *me belli domique placuisse primis urbis.* I would connect these words with *primis urbis*, i. e. the leading men in the city both in peace and war. Comp. Epist. II. 1. 229.: *Ædituos habeat* belli *spectata* domique *Virtus*, and Ter. Adelph. Prol. 17: *quum* illis placet, *Qui vobis universis et populo placent; Quorum operâ* in bello, in otio, in negotio, *Suo quisque tempore usus est sine superbiâ.*

24. *Corporis exigui.* Sat. II. 3. 309.: *ab imo Ad summam totus modali lipedâlis.* Comp. note there.

Ib. *Præcanum.* Grey before my time.

1b. *Solibus aptum.* We may remark, in many places of his works, that our poet was very sensitive of cold: that in winter he went to the sea coast, and was particularly fond of Tarentum in that season, because it was milder there. We may likewise understand the words of his exercises in the Campus Martius, as in his ode *patiens pulveris atque solis*; but the former sense is more natural.—F. i. e. fond of warmth, of basking in the sun. Thus Doëring; *apricationes sectantem.* Comp. Append.

25. *Irasci celerem.* ὀξύθυμον, ὀξύχολον, of a hasty temper.

27. *Collegam Lepidum*, &c. Augustus being in the year 733 in Sicily, the senate made him an offer of the consulship, which he refused. This refusal

Collegam Lepidum quo duxit Lollius anno.

and his absence occasioned a very warmly-contested election between Lepidus and Silanus, who pretended to fill his place. Augustus sent for them into Sicily, and forbade them to return to Rome, until the election was ended. By these means Lollius, who had been appointed colleague with Augustus, easily carried the votes in favour of Lepidus, which Horace means by the word *duxit*. Our poet was born on the eighth of December A.U.C. 689, (L. Aurelius Cotta, L. Manlius Torquatus Coss.), and, consequently, his 44th year ended 733. San.

Notwithstanding this explanation of *duxit*, I prefer Doëring's reading *dixit*, but as it is conjectural, I have not received it into the text. Comp. Append. Sat. 10. 44.

# Q. HORATII FLACCI

# EPISTOLARUM.

## LIB. II.

### EPISTOLA I.—Ad Augustum.

Cum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,

Epistola I.—This celebrated Epistle is our author's apology for the poets of his own time, in which he shows the absurdity and injustice of the popular reverence for ancient authors, to the prejudice of the modern; upholds the character of his brethern, and pleads his own excuse for not taking the actions of Augustus as the theme of his Muse. Suetonius informs us that it was written on account of the emperor's having complained to Horace that he wrote nothing either of him or to him.

1. *Solus.* The government was now vested in the hands of one, formerly it had been shared by several.—D.

From A.U.C. 727, when he was, by a public decree, saluted with the title of Augustus, an appellation which all were directed for the future to bestow upon him; the distinguished individual here addressed may be said to have reigned alone, having then received, in addition to the consulship, the tribunitan power, and the guardianship of public morals and laws.—A. i. e. in addition to the consular authority, Augustus held for life the office of tribune, and also that of censor virtually, under the title of *Magister Morum.*

2. *Moribus.* By the purity of your life.—B.

Gesner adds: *et legum tutelâ, unde fit ut illæ in mores transeant.* It appears to refer to the improvement of the people in principles and conduct which was the result of his laws, or to his vigilance in discharging the duties of censor, for from *res Italas* to *emendes* seems to be a detail of *tot et tanta negotia.* And yet comp. Ovid. Metam. XV. 833.: (cited by Bent.) Legesque *feret justissimus auctor,* exemploque suo mores *reget.*

2. *Ornes.* Supply after *ornes* and *emendes, populum Romanum,* and consider these as said by hysteroproteron, for laws correct vices, and then *emendatos moribus ornant.*—D. There is no necessity for supplying *populum Romanum; res Italas* stands for that; Doëring's view of the inversion of order, however, seems worthy of attention, *quid (enim) leges sine moribus Vanæ proficiunt?* But *moribus ornes* might refer to the revival of former virtuous habits, to putting in force customs or laws which had fallen into disuse, and *legibus emendes,* to passing new laws, which the character of the times rendered requisite. *Judicet lector.*

Legibus emendes; in publica commoda peccem,
Si longo sermone morer tua tempora, Cæsar.
Romulus, et Liber pater, et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt;

3. **Legibus emendes.* Comp. Carm. IV. 5. 22.: Mos et lex *maculosum edomuit nefas*. The reference in *legibus* is probably to the *lex Julia de adulteriis*, and *Papia Poppæa de maritandis ordinibus*.

4. *Longo sermone.* "The poet is thought to begin with apologising for *the shortness of this Epistle;* and yet it is one of the longest he ever wrote. How is this inconsistency to be reconciled? By *sermone* we are to understand, not the body of the *Epistle*, but the proeme or *introduction* only. The body, as of public concern, might be allowed to engage at full length the emperor's attention. But the *introduction*, consisting of ceremonial only, the common good required him to shorten as much as possible."—*Hurd.* Accordingly he opens the subject in the next line.

As to *longo*, the proper measure of it seems the length of the Epistle itself compared with the extent and magnitude of the subject. Parr. A.

The importance or pleasure of a subject often leads us beyond the limits within which we wished to confine ourselves.—D.

5—7. The subject opens with an artful comparison of the emperor with those heroes of antiquity whom he most affected to emulate, whereby his superiority is shown in obtaining, while alive, those divine honours which they had not received until after death. Thus Augustus alone rose superior to that envy and detraction, which not even Romulus, Bacchus, Castor, Pollux or Hercules could overcome. "This very exception to the general rule," remarks Hurd. "which forms the encomium, leads the poet with advantage to his argument, which was to observe and expose the malignant influence of prepossession in obstructing the proper glories of living merit."

5. *Romulus.* He was worshipped under the name Quirinus.

Ib. *Pater.* A term of respect and veneration.

Ib. *Cum Castore Pollux.* Comp. note, Sat. II. 1. 26

6. *Post ingentia facta*, &c., i. e. *post mortem divinis honoribus consecrati*, their apothoesis was after death.

7. *Dum—colunt.* Whilst they reclaim, improve.

Ib. *Aspera bella componunt.* Thus Virg. Æn. XII. 109: *Oblato gaudens componi fœdere* bellum.

8. *Agros assignant.* The poet artfully interweaves the praises of Augustus, for he insinuates that the occupations of Romulus, Bacchus, Castor, and Pollux, whilst on earth, were the same as those of the emperor, *aspera bella componendo, agros assignando, oppida condendo.* This is more plainly perceived in the expression, *agros assignant*, as that means *colonias deducunt;* and refers particularly to Augustus, who *Italiam duodetriginta coloniarum numero deductarum ab se frequentavit.*

Ib. *Oppida condunt.* The emperor was so celebrated for the improvements which he made in Rome, that some thought that he should receive the name of Romulus *quasi et ipse conditor urbis.* Suetonius Aug. 28: *Urbem excoluit*

Ploravere suis non respondere favorem
Speratam meritis : diram qui contudit hydram,
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari ;
Urit enim fulgore suo, qui prægravat artes

*adeo, ut jure sit gloriatus, marmoream se relinquere, quam lateritiam accepisset.* Zurck refers to the building of Nicopolis after the battle of Actium, and other towns where there had been camps.

9. *Ploravere.* Lamented, had to regret.

Ib. *Suis—meritis.* The dative with *respondere.* Comp. Sat. II. 8. 65 : *eoque* Responsura *tuo nunquam est per fama labori.* They had to regret that their deserts did not receive that just return of gratitude and praise which they had expected.

10. *Diram qui contudit hydram,* scil. Hercules ; *contudit,* in reference to his club : *hydram,* of Lerna.

11. *Notaque—portenta.* Ausonius, Idyll. XIX., gives the labours in twelve lines.

Prima Cleonæi tolerata ærumna leonis.
Proximo Lernæam ferro et face contudit Hydram.
Mox Erymanthæum vis tertia perculit aprum.
Æripedis quarto tulit aurea cornua cervi.
Stymphalidas pepulit vultures discrimine quinto
Threiciam sexto spoliavit Amazona balteo.
Septima in Augeis stabulis impensa laboris.
Octava expulso numeratur adorea tauro.
In Diomedeis victoria nona quadrigis.
Geryone exstincto decimam dat Iberia palmam.
Undecimo mala Hesperidum destricta triumpho.
Cerberus extremi suprema est meta laboris.

Ib. *Fatali.* Ordained by fate. Hercules was under the necessity of obeying Eurystheus, by the appointment of Juno. Vid. Hom. Il. XIV.

Ib. *Portenta.* Works of wonderful difficulty ; or the monsters which he overcame, such as a man with three bodies, a stag with golden horns and brazen feet, &c.

12. *Invidiam supremo fine domari,* i. e. that there was nothing which subdued envy except death. Envy is a monster which not even Hercules could overcome.

13. *Urit enim fulgore suo,* &c. This is a perplexing passage, of which Doëring justly remarks—*ut nunc legitur, difficultates habet vix expediendas.* Let us consider the connexion before we attempt to explain it. From l. 5 the poet intimates that persons of distinguished merit, however honoured after their death, did not obtain their just reward whilst they were alive, and that the experience of the most renowned hero of antiquity proved that death is the only conqueror of envy. In these lines, then, he gives the reason of this :

Urit enim fulgore suo, qui prægravat artes
Infra se positas ; extinctus amabitur idem.

The difficulties arise from *urit* and *prægravat artes.* The first question is, what is the object of *urit?* It is either suppressed, and then we may supply some such word as *æquales,* "those of his time ;" or, if *artes* be used for *artifices* (as Lambin., Gesn., and Zeun.think), the construction may be, *qui prægravat artes infra se positas, urit* (eas, scil. *artes* for *artifices*) *fulgore suo,*

## Infra se positas: extinctus amabitur idem.

and the meaning of *urit*, in both cases, is *pains* by dazzling, *galls*. But Fea's reading

> Urit enim fulgore suo, qu. prægravat artes,
> Infra se positos: extinctus amabitur idem,

supplies a much preferable construction, if we require the object of *urit*. It cannot be objected, indeed, to these construction, that they are inconsistent with the classic use of *suus*, for there are instances in which it is used for *ejus* and *illius* (Vid. Gunther. Latinit. Restitut. II. 160); but yet I should prefer giving the force to *suus* here, which it bears in other similar passages in our author. Comp. Carm. III. 4. 65: *vis consili expers mole ruit* suâ. Epod. VII. 9: *sed ut secundum vota Parthorum*, suâ *Urbs hæc periret dexterâ*. XVI. 2: Suis *et ipsa Roma viribus ruit*. We may then consider *urit* as used reflectively, and its object as latent in *suo*. Nor is there anything new in the suppression of a pronoun. We have already noticed a case, Sat. I. 4. 22: *cùm* mea *memo Scripta legat vulgo recitare* timentis. Thus the meaning is, *is enim qui prægravat artes infra se positas*, consumes himself by his brilliancy, i. e. his preeminence is the cause of his destruction.

But there may be another construction, which, although it is on some grounds exceptionable, yet from the difficulty of the passage, seems not undeserving of being mentioned.

> Urit enim fulgore suo, qui prægravat artes
> Infra se positas; extinctus amabitur idem.

Instead of taking for the subject of *urit*, "is, *qui prægravat artes infra se positas*," let us substitute *invidia*, drawn from the preceding line. Thus the construction is: invidia *enim urit illum fulgore suo, qui prægravat artes infra se positas;* i. e. the envy, which is attached to men of distinguished merit, is overcome by death alone, for this reason, that it (envy) is a fire, which, kindled by transcendent merit, feeds upon the same, and thus in a manner uses the very superiority of distinguished men as the fuel for burning them. This interpretation recalls the humorous passage in Sat. I. 10, where the poet speaks of Cassius, *capsis quem fama est esse librisque Ambustum propriis*; and, perhaps, the expression *invidia urit*, however bold a figure, may be regarded as deriving some support from the passage in Epod. IX.: *neque Africano, cui super Carthaginem* Virtus sepulchrum condidit.

But we have hitherto neglected the words, *qui prægravat artes infra se positas*. *Prægravere* means to out-weigh, to preponderate—thus the lighter weight in a pair of scales is said *prægravari* by the heavier—and hence to surpass, to be superior to. What is then the meaning of surpassing, being superior to *artes?* If *artes* be taken for *artifices* there is no difficulty; but Doëring says: *sed hic non sermo est de artificibus*, and cuts the knot by a conjectural reading. "The difficulty is solved," says he, "if you read with Fea *positos* for *positas*, and with me *arte* for *artes*"—i. e.

> Urit enim fulgore suo, qui prægravat *arte*,
> Infra se *positos:* extinctus amabitur idem.

Now this reading, although it affords an easy construction, and a satisfactory sense, does not remove the confusion of metaphor; and, even if it did, conjectural emendations are never to be received, when the text of MSS. admits an explanation consistent with the classic usage of the words, and the context in which they are found. It appears to me, that such an explanation

Præsenti tibi maturos largimur honores,
Jurandasque tuum per nomen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes
Sed tuus hic populus, sapiens et justus in uno,
Te nostris ducibus, te Graiis anteferendo,
Cætera nequaquam simili ratione modoque
Æstimat, et, nisi quæ terris semota suisque
Temporibus defuncta videt, fastidit et odit:
Sic fautor veterum, ut tabulas peccare vetantes,

has been given by Lambinus, and adopted by Zeun. "Qui artifices se inferiores suâ præstantiâ quodammodo onerat atque opprimit." Thus *artes* is used by a kind of metonymy for *artifices*, and *prægravat* means "depresses," "bears down," just as we have already met it, Sat. II. 2. 77: *Quin corpus onustum Hesternis vitiis animum quoque* prægravat *unà*. How, then, is the passage to be explained? In the way which seems to have been adopted by Lambin., Gesn., and Zeun., i. e. Is, *qui prægravat artes* (i. e. artifices) *infra se positas* (i. e. positos) *urit* eas (i. e. eos) *fulgore suo*. Anthon translates and explains thus; "For he who bears down by superior merit the arts placed beneath him, burns by his very splendour, i. e. he whose superiority is oppressive to inferior minds, excites envy by this very preeminence." Comp. Append.

14. *Extinctus*, i. e. when dead. Comp. Carm. III. 24. 31: *Virtutem incolumen odimus, Sublatam ex oculis quærimus invidi*

Ib. *Idem*. Expressive of the indignation with which such injustice was regarded.

15. *Præsenti*. Not merely living, but amongst us. Carm. III. 5. 2: præsens *Divus habebitur Augustus*.

Ib. *Maturos—honores*. As being conferred during life—those after death are *seri*.

Ib. *Honores*. Offerings in the temples were thus called. Comp. note Sat. II. 5. 13.

16. *Jurandasque tuum per nomen*. The person who took an oath placed his hand on the altar of the god by whom he swore, and called on him as the witness and avenger of his oath.—D.

Ib. *Ponimus aras*. This was done privately, for we learn from Suetonius, *in urbe pertinacissime abstinuit hoc honore*.

18. But the Roman people do not exercise the same judgment in their decisions regarding poets, which they have manifested in their conduct towards you their emperor: for in this case the rule is inverted, and the ancient authors are raised to an undue elevation, whilst the modern are despised.

Ib. *In uno*. In your case alone, or, in one thing only, scil. antefaciendo te nostris ducibus, te Graiis ducibus.

20. *Cætera*. Equivalent to *cæteros*.

21. *Nisi quæ*, "Excepting those that."

Ib. *Terris semota*, scil. authors who are dead. *Suisque temporibus defuncta*; who have finished their course, "who have run out their allotted periods."—Anth.

Quas bis quinque viri sanxerunt, fœdera regum
Vel Gabiis, vel cum rigidis æquata Sabinis,
Pontificum libros, annosa volumina vatum,
Dictitet Albano Musas in monte locutas.
Si, quia Græcorum sunt antiquissima quæque
Scripta vel optima Romani pensantur eadem

23. *Sic fautor veterum.* To such a degree admirers of the ancients, such warm advocates for the productions of antiquity; scil. *tuus hic populus.*

Ib. *Ut.* The order is: "ut Dictitet Musas in Albano monte locutas esse tabulas vetantes peccare," &c.

Ib. *Tabulas peccare vetantes.* The laws of the twelve tables drawn up by the decemviri, A.U.C. 302.

24. *Bis quinque viri sanxerunt.* In A.U.C. 299, three ambassadors, Manlius, Sulpicius, and Posthumius, were sent to Greece to collect laws. On their return the decemviri were elected from the patricians as supreme magistrates, to form from their collections the Roman code. They at first prepared ten tables, which received the approbation of the people; and afterwards, on receiving an additional year of office, the other two, thus constituting the celebrated twelve tables, the foundation of all the Roman jurisprudence.

Ib. *Fœdera regum,* scil. of Romulus with the Sabines, and of Tarquinius Superbus with Gabii.

25. *Gabiis,* scil. cum *Gabiis.* As to Gabii compare note Epist. I. 11. 7. It is remarkable in history as falling a victim to the artifice of Sextus Tarquin.

Ib. *Rigidis.* Not merely austere in their manners, but also brave, warlike. Comp. note, Epist. I. 16. 49.

Ib. *Æquata.* Formed on equal terms.

26. *Pontificum libros.* It was the duty of the chief pontiff to write on a whitened table (*in album referre*) the leading events of each year, prodigies, eclipses, plagues, campaigns, triumphs, deaths of illustrious men, names of public officers, &c., and set this up in his house for the inspection of those who wished to examine it. These chronicles were called *Annales Maximi,* and the custom of writing such brief historical notices prevailed until the time of P. Mucius, Pont. Summ. Cic de Orat. II. 12.

Ib. *Annosa volumina vatum.* Containing old predictions, such as those of Nævius and the Sibyl.

27. *Albano—in monte.* As if they had deserted Helicon and Parnassus. Mons Albanus (now Monte Cavo), twenty miles from Rome, otherwise called Mons Litialis, was dedicated to Jupiter, and on it the *Feriæ Latinæ* (noticed, Epist. I. 7. 76) were celebrated.

Ib. *Musas.* The poet appears to refer to the nymph Egeria, with whom Numa asserted that he held secret interviews on the Alban mount. She was enrolled by some amongst the Muses.

28. If the criterion which applies to the Greek authors (viz. that of age, as the oldest are the best) be extended to the Romans, there is no necessity for entering into any discussion of the comparative merits of ancient and modern compositions; for it may just as fairly be concluded, that there is no stone in an olive, no shell on a nut. The productions of the old Roman poets

Scriptores trutina; non est, quod multa loquamur :
Nil intra est oleam, nil extra est in nuce duri. 31
Venimus ad summum fortunæ; pingimus, atque
Psallimus, et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poëmata reddit,

should not be compared with those of the old Greek authors, which we now possess, but with the earliest efforts of the Grecian muse, whilst yet rude and untutored, which have never reached our times.

Ib. *Quia Græcorum sunt antiquissima*, &c. Those who maintained the superiority of the old Roman authors, defended the position on the grounds that this was the case with the writings of the Greeks, for without doubt age was the criterion of excellence with the Greek authors then extant. The principle is not (as Hurd judiciously remarks) that the oldest Greek writings were the best, for that is far from being true, but the assertion is made regarding the oldest Greek writings "then extant."

29. *Vel.* Even, or also.

Ib. *Pensántur eâdem—trutinâ.* Lit. are weighed in the same balance; Metaph. are estimated by the same standard or criterion. Comp. Sat. I. 3. 72: *in* trutinâ *ponetur* eâdem, and Append. there.

30. *Non est, quod multa loquamur*, i.e. *non est* propter *quod multa loquamur* for there is no arguing with the person who applies such a criterion.

31. *Nil intra est oleam*, &c. A proverbial expression for a manifest absurdity. The order is: "Nil duri est intra oleam, nil duri est extrà in nuce."

32—35. The absurdity is pursued. If, because the oldest Greek authors now extant far surpass the modern, superiority be claimed for the oldest Roman writings, forgetting that the former had the advantage of the art and experience of their predecessors, whilst the latter were wholly unfurnished with any previous study of the arts of verse, we may as well arrogate to ourselves the utmost perfection, and assert our superiority to the Greeks at present in the arts of painting, music, and the exercises of the palæstra, in which we are manifestly their inferiors.

We may as well say that the Romans at present excel their Greek contemporaries in the fine arts, as that the old Roman writers surpass the modern, for the writers of our time are as much superior to our old authors in the study and knowledge of the arts of poetry and composition, as the Greeks at present are to us in acquaintance and skill in the fine arts.

33. *Unctis.* Alluding to the custom of anointing preparatory to the contests. Comp. note, Sat. I. 6. 123. "This is by no means a general unmeaning epithet: but it is beautifully chosen to express the unwearied *assiduity* of the Greek artists. For this practice of anointing being essential to their agonistic trials, the poet elegantly puts the attending circumstance for the thing itself. And so in speaking of them as *uncti*, he does the same as if he had called them 'the industrious or exercising Greeks,' which was the very idea his argument required him to suggest to us."—*Hurd.* 34—50.

34—50. "This plea of antiquity is as uncertain in its application, as it was destitute of all truth and reason in its original foundation. For if age only must bear away the palm, what way is there of determining which writers are modern and which ancient? The impossibility of fixing this to the satisfaction of an objector, which is pursued (to v. 50) with much agreeable rail-

Scire velim, pretium chartis quotus arroget annus:
Scriptor abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet? an inter
Viles atque novos? excludat jurgia finis.
¶ Est vetus atque probus, centum qui perficit annos.
¶ Quid? qui deperiit minor uno mense vel anno,
Inter quos referendus erit? veteresne poëtas?
An quos et præsens et postera respuat ætas?—
¶ Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno.—
¶ Utor permisso, caudæque pilos ut equinæ,
Paulatim vello, et demo unum, demo etiam unum,

lery, makes it evident that the circumstance of antiquity is absolutely nothing; and that in estimating the merit of writers, the real intrinsic excellence of their writings themselves is alone to be regarded."—*Hurd.*

34. *Dies.* Time, age.

35. *Chartis,* i. e. compositions, writings.

36. *Decidit.* Died, fell off, as withered leaves; or *decidit* in Orcum, as Carm. IV. 7. 14: *Nos ubi decidimus, quò pius Æneas,* &c.

37. *Referri.* To be classed, to be numbered.

38. *Finis.* Some fixed period, some limit. Comp. note, Sat. I. 1. 92. Horace presses the upholders of antiquity to define their idea of it: in the next line he supposes them to decide on one hundred years as the criterion of age and excellence.

39. *Probus.* The same as *perfectus,* l. 37.

40. Suppose an author were a month or a year later than this standard, amongst whom should such a person be classed? Ll. 43—44 contain an answer of the admirers of antiquity, admitting such a person amongst the old authors.

Ib. *Minor,* scil. *natu;* junior, later

41. *Veteresne poetas,* &c., i. e. referendusne erit inter *veteres poetas? an* inter eos (scil. novos) *quos,* &c.?

43. *Honeste.* Fairly.

45. *Utor permisso.* I avail myself of this concession, viz. that a month or a year will make no difference.

Ib. *Caudæque pilos ut equinæ.* The poet compares his taking away the years of this period, one by one, to plucking out the hairs of a horse's tail. The allusion is to a story told of Sertorius. Wishing to show the superiority of perseverance to strength, he had two horses brought before him, one old and feeble, the other strong, and remarkable for the thickness and beauty of his tail. Two soldiers were now ordered to come forward, as different in strength as the horses themselves: to the weak man the strong horse was given, whilst the strong man was directed to try his efforts on the tail of the weak horse. The victory was decided in favour of perseverance, although under disadvantageous circumstances, for the strong man, after repeated attempts to pull off the tail by violent exertion, failed to effect it, whilst the

Dum cadat elusus ratione ruentis acervi,
Qui redit ad fastos, et virtutem æstimat annis,

feeble soldier, by plucking out the hairs one by one, soon, although gradually, removed the tail.

46. *Paulatim vello*, scil. *annos;* as in this figurative expression, the hundred years are the *pili caudæ equinæ*.

Ib. *Unum*, scil. annum.

47. *Dum cadat elusus*, &c. scil. "dum ille, qui redit ad fastos, et virtutem æstimat annis, Miraturque nihil, nisi quod Libitina sacravit, cadat elusus rationa ruentis acervi." It is evident that ll. 48. 49, denote the admirer of the ancients, the upholder of the standard of one hundred years, and l. 47 his defeat by the line of argument which Horace pursues. Now the line of argument is what is called ἐξώτησις σωριτικὴ, *acervalis cavillatio*, first used by Chrysippus, and after him by his followers, the Stoics. This argument (called Sorites from σωρὸς, a heap), consisted "in aliquid minutatim et gradatim addendo ei, quod ab adversario concessum est, vel detrahendo." Thus the *acervus* was of two kinds, *struens* and *ruens;* in the former case the fallacy was practised by addition, in the latter by subtraction, as here. The difficulty lies in this, as Cicero remarks, "quod rerum natura nullam nobis dedit cognitionem finium, ut nullâ in re statuere possimus quatenus." In the case before us, the one concession, that a month's or a year's juniority to the 100 years would make no difference, furnishes a principle on which the original assertion is confuted, because the admirer of antiquity does not know where to stop, and place the final limit. We find an instance of the use of this argument in Genesis, xviii. 24—33, where Abraham pleads in behalf of Sodom and Gomorrah.

Ib. *Cadat*. Lit. falls, comes to the ground, metaph. is refuted, is overthrown. The allusion is to the Sorites, which derives its name from σωρὸς, a heap, as it consisted of a number of propositions heaped on each other. These propositions are in such a way dependant for their support, that the removal (or addition) of one leads to the removal (or addition) of another, until the whole structure is broken up (or razed). Let us suppose (as Gesner does) a person sitting on a heap of stones, which are gradually removed, one by one. He comes closer and closer to the ground, as the stones are taken away, until at length the heap which had supported him altogether disappears. I have been thus diffuse on this passage, as it usually causes much perplexity by an attempt to reconcile this description of Sorites with the definition of a Sorites given in the Aristotelic logic. Now they are perfectly distinct; the Sorites of Chrysippus was a sophism in an interrogative form, arising from repeated addition or subtraction. Thus in the present case the question would be asked; is the author 100 years dead, ancient or modern? then, is the author 99 years dead, ancient or modern? And so on, until it would appear that the limit was not known, separating the oldest of the modern authors from the latest of the ancient—in fact, that the favourer of antiquity used terms with the meaning of which he was unacquainted.

Ib. *Ratione*. On or by the principle, the reasoning, the argument.

Ib. *Ruentis acervi*. Either a falling heap, or the diminishing Sorites.

48. *Qui redit*. Who has recourse to. Thus Cæs. Bell. Civ. III. 93.: *Pilis missis ad gladios* redierunt.

Miraturque nihil, nisi quod Libitina sacravit.
Ennius, et sapiens et fortis, et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.

48. *Ad fastos*, i. e. to annals, to chronicles; scil. *qui redit ad fastos* denotes the person who counts the number of consuls intervening between his own time and that of a writer, in order to decide on his merit.

49. *Libitina*. The goddess who presided over funerals. Comp. Sat. II. 6. 19. The meaning of *quod Libitina sacravit* is, plainly, what has been written by an author now dead—what death has hallowed.

0. Horace illustrates by examples the veneration in which the ancient authors were held. From this to l. 62 we have not our poet's own judgments regarding the merits of his predecessors, but the popular opinion of them. This in itself is sufficent to show that the common interpretation of this passage is incorrect, which supposes it to be a censure of Ennius for not having fulfilled his promises and dreams, for the popular opinion, so far from censuring, extolled the merits of Ennius and the other ancient authors, in the highest degree.

Ib. *Ennius*. Comp. note, Sat. 1. 10. 54.

50. *Et alter Homerus*. *And a second Homer.*

51. *Leviter curare*. To be indifferent, to be at his ease, to trouble himself but little. Bentley cites Schol. Porphyr. "Securus jam de proventu laudis suæ est Ennius, propter quam antè sollicitus erat," and remarks himself; "We care little about those things we see exempt from all risk, about which we are at ease, and as to which we may now be negligent."

52. *Quò promissa cadant*, &c. Ennius asserted, that, according to the Pythagorean metempsychosis, the soul of Homer passed through the medium of a peacock into his body. Pers. Sat. VI. 10.: *Cor jubet hoc Ennî, postquam destertuit esse Mæonides quintus pavone ex Pythagoreo.*

Ib. *Quò—cadant*, i. e. what becomes of, whether they are fulfilled or not.

Ib. *Promissa*. Doëring joins this and *somnia* with *Pythagorea*, in the sense, "quæ de animorum migratione promiserit et somniaverit Pythagoras." But in my judgment the poet means "Ennii promissa et somnia Pythagorea, not promissa et somnia Pythagoræ." What then is the meaning of the passage? "Ennius," says Doëring, "is indifferent as to what becomes of the promises and dreams of Pythagoras about the transmigration of souls, being fully persuaded that after death he shall not dwell in a kind of animal, but in the minds of men"—i. e. that his name after death shall be celebrated amongst posterity." And thus Sch. Cruq. "*Quò promissa*, &c.; quem successum habeant, utrum ea sint necne: id est, an Pythagoræ *μετεμψύχωσις* vera sit an falsa; hoc est, animæ transmigratio ex uno corpore in aliud corpus." Similarly Gesner; "Ennius having obtained immortality amongst us, by the fame and character of his writings, cares nothing about that Pythagorean transmigration: he prefers dwelling with us under the name of Ennius to existing in the body of an animal." On which Zeun. "Ennius, whom our grammarians so highly commend, appears to be indifferent whether he be really a second Homer, whether the soul and genius of Homer were transfused into him, as he pretends that he dreamt; i. e. he is not a second Homer." I have been accus-

Nævius in manibus non est, et mentibus hæret
Pæne recens? adeo sanctum est vetus omne poëma.
Ambigitur quoties uter utro sit prior; aufert 55

tomed to regard this passage as declaring the fulfilment of the promises and dreams of Ennius—i. e. Ennius now cares but little about his promises, and dreams of transmigration, for he has obtained from the praises of the present age all that he ever promised or dreamt. There was a time when he was anxious about them, but now that he is termed by our critics "et sapiens et fortis et alter Homerus," he is perfectly easy about them, as these praises realize all that he professed, and all that he dreamt about the soul of Homer having passed into his body through the peacock and Pythagoras. (Thus, following Sch. Cruq., Ennius is termed *sapiens*, as possessing the soul of Pythagoras; *fortis*, as it was the same as that of Euphorbus, (the warrior whose soul Pythagoras asserted that he possessed, Carm. I. 28.) and *alter Homerus*, as he boasted that the soul of *The Poet* passed down to him.) Prof. Anthon appears to understand this passage in the way that I do. "Hence" (says he) "the boastful promises (*promissa*) of the old bard, that he could pour forth strains worthy of the father of Grecian song. The fame of Ennius, however, observes Horace, is now completely established among the critics of the day, and he appears to be perfectly at ease with regard to his promises and his dreams ("leviter curare videtur, quo promissa cadant, &c.") Posterity, in their blind admiration, have made him all that he professed to be."

Before I conclude, let me add that I regard *promissa* as referring to such passages in his works, as "nemo me lacrimas decoret neque funera faxit: cur? volito vivu, per ora virûm, or as the assertion primum se Musarum scopulos superasse." Transl. then, *professions, boasts*.

Ib. *Somnia Pythagorea*. Ennius said that he was informed in a dream that the soul of Homer had passed into his body.

53. But why speak of the fame of Ennius? Is not Nævius an older author than he, still read by all, still fresh in the minds of all? *The present reading is Bentley's; the vulgar text has no interrogation, but this is opposed to the whole tenor of the Epistle. "Siquidem omnia, quæ hinc sunt usque ad 62, de poetis veteribus, non Horati judicio dicta sunt, sed ex vulgi opinione." *Bent*.

Ib. *Nævius*. Cneus Nævius, a native of Campania, wrote not merely tragedies and comedies, but also an epic poem on the first Punic war. He was very acrimonious in his remarks on the principal men of his time, which ultimately obliged him to fly from Rome, to retirement in Utica, where he is said to have died about 204 B. C. The epigram which he wrote for himself has been preserved.

"Mortales Immortales flere si foret fas, Flerent divæ Camœnæ Nævium poetam. Itaque postquam est Orcino traditur thesauro, Obliti sunt Romæ loquier Latinâ linguâ."

Ib. *In manibus—est*, i. e. manibus teritur.

54. *Pæne recens*. With almost all the freshness of a modern author.

55. *Ambigitur*. Amongst the critics as to the relative merits of their favourites.

Ib. *Uter utro*, scil. Pacuvius and Accius

## Pacuvius docti famam senis, Accius alti: Dicitur Afrani toga convenisse Menandro;

56. *Pacuvius.* M. Pacuvius, the celebrated tragic poet, born at Brundusium, A. U. C. 534, was the son of Ennius' sister. His *Paulus* was the first Latin tragedy formed on a Roman subject.

Ib. *Docti—senis.* Some understand by these words Euripides, and by *alti* Sophocles—i. e. that Pacuvius and Accius were considered the Latin Euripides and Sophocles. (Thus Ennius (or Nævius), Pacuvius and Accius correspond to Æschylus, Euripides and Sophocles.) We have by this interpretation, indeed, a succession of comparisons between Latin and Greek writers—Ennius and Homer, Pacuvius and Euripides, Accius and Sophocles, Afranius and Menander, Plautus and Epicharmus; but it appears forced.

"The epithet *doctus* here applied to the tragic poet, Pacuvius, is I believe, sometimes misunderstood, although the opposition to *altus* clearly determines the sense. For, as this last word expresses *the sublime* of sentiment and expression, which comes from *nature*, so the former word must needs be interpreted of that *exactness* in both, or at least of that *skill* in the conduct of the scene (the proper *learning* of a dramatic poet) which is the result of art."—*Hurd.*

"The term *senis* characterizes Pacuvius as a literary veteran; a title which he well deserved, since he published his last piece at eighty, and died after having nearly completed his ninetieth year."—A. Pacuvius then is termed *senex*, on account of the age at which he died (as D. interprets); or to which he continued writing, or, on account of both; or finally [as a term of respect, becoming an old author, *qui referri debet inter perfectos veterisque.*]

Ib. *Accius.* Another tragic poet, some years junior to Pacuvius, otherwise written *Accius*, and *Attius*. Cic. Brut. 64. *Accius—ait, se et Pacuvium docuisse fabulam, cum ille octoginta, ipse triginta annos natus esset.* Following Doëring, I have cited this passage from Cicero, but others think Cicero and Horace are not speaking of the same *Accius*, for there were three distinguished persons of this name, L. Accius, the father, L. Accius, the son, and T Accius, the grandson. The first was an author of comedies, of whom Cicero speaks above; the second, celebrated for the sublimity of his tragic spirit, is the Accius mentioned by Horace—whilst T. Accius is the orator mentioned by Cicero, Brut. 78.

Ib. *Alti.* Doëring supplies *poetæ*, because "Accius non fuerit senex." And yet Accius had as much right to be called *senex*, even according to Doëring's explanation of the term, as Pacuvius himself, for the elder Accius died at upwards of ninety years of age, and the younger was almost as remarkable for longevity. But independently of this, the construction seems harsh; *Pacuvius aufert famam docti senis, Accius alti poetæ. Senex* must refer to both, or else some substantive be supplied to *alti*, that bears a similar relation to *senis* that *alti* does to *docti*. Supply *senis* to *alti*, and interpret as before; i. e. Pacuvius is usually styled by modern critics *doctus senex*, and Accius, *altus senex*, as at present there are certain epithets which custom has prescribed for particular authors.

57. Afranius is regarded as the Latin Menander, i. e. Afranius is said to have followed Menander; his *fabulæ togatæ* are formed on the model of Menander's comedies.

## Plautus ad exemplar Siculi properare Epicharmi; Vincere Cæcilius gravitate, Terentius arte.

57. *Afrani.* L. Afranius, a writer of comedies, a little subsequent to Cæcilius.

Ib. *Toga.* His comedies were *togatæ*—i. e. on Roman subjects, and performed in Roman dresses; Terence's are *palliatæ*, in which the scene is laid in Greece, and the manners and dresses Grecian.

Ib. *Menandro.* Comp. note, Sat. II. 3. 11.

58. *Plautus.* M. Accius Plautus was a native of Sarsina, in Umbria. He is said to have been originally engaged in trade, but afterwards so much reduced in circumstances as to accept employment at a baker's mill. During his leisure he wrote some of those comedies, which elicited the admiration of the Romans, and gained him so high a character for purity of language, and elegance of style, that it has been asserted: "Si Musæ Latinè loqui vellent, Plautino sermone loquerentur." The coarseness of his jests, however, the indelicacy of his language, and the negligence of his verses, offended the refined taste of the Augustan age, and our author, both in this Epistle and that to the Pisos, pronounces unfavourably on the merits of this favourite comedian. His dramas, notwithstanding, still maintained their character with the people, and the applause which they received in the theatre, during a period of 500 years, is not merely a proof of the estimation in which they were held by popular audiences, but no weak evidence of their intrinsic merit. Plautus died 184 B.C., about the ninth year of Terence's age.

Ib. *Siculi—Epicharmi.* Epicharmus, a native of Cos, but from the age of three months educated in Sicily, is the rival of Susarion, for the honour of having invented comedy. He was both a poet and a philosopher, a disciple of Pythagoras.

Ib. *Properare*, scil. dicitur. Does *properare* express the general character of verses (as *nempe incomposito dixi pede currere versus*), or the efforts on the part of Plautus to imitate Epicharmus (as Doëring explains it)? Does it condemn Plautus for undue haste in composition, or does it praise him for a characteristic of his plots?

"The true reference" (observes Anthon), "is to the particular genius of Plautus, whose pieces are full of action, movement, and spirit. The incidents never flag, but rapidly accelerate the catastrophe." Comp. Epist. ad Pison. 148: *Semper ad eventum festinat.*

59. *Cæcilius.* Statius Cæcilius, a native of Milan, was a dramatic poet of considerable merit, at least judging from the praise bestowed on him by Varro. Vulcatius Sedigitus, indeed (Gell. XV. 14), exalts him to the first rank among the authors of comedy.

Ib. *Gravitate.* "A critic of unquestioned authority acquaints us, wherein the real distinct merit of these two dramatic writers consists. *In* argumentis *Cæcilius palmam poscit, in* Ethesi, *Terentius* (Varro). Now by *gravitate*, as applied to Cæcilius, we may properly enough understand the *grave and affecting cast* of his comedy, which is further confirmed by what the same critic elsewhere observes of him, 'Pathe Trabea, Attilius et Cæcilius facile moverunt.' But Terence's characteristic of 'painting the manners,' which is, plainly, the right interpretation of Varro's Ethesin, is not so significantly expressed by the attribute *arte*, here given to him. The word indeed is of large and general import, and may admit of various senses; but being here applied

Hos ediscit, et hos arcto stipata theatro,
Spectat Roma potens; habet hos numeratque poëtas
Ad nostrum tempus Livi scriptoris ab ævo.
Interdum vulgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poëtas,
Ut nihil anteferat, nihil illis comparet, errat: 65
Si quædam nimis antique, si pleraque dure

to a *dramatic writer*, it most naturally and properly denotes the *peculiar* art of his profession, that is, *the artificial contexture of the plot*. And this, I doubt not, was the very praise the town-critics of Horace's time intended to bestow on this poet. The matter is easily explained. The simplicity and exact unity of the plots in Greek comedies would be, of course, uninteresting to a people, not thoroughly instructed in the genuine beauties of the drama. They had too thin a contexture to satisfy the gross and lumpish taste of a Roman auditory. The Latin poets, therefore, bethought themselves of combining two stories into one. And this, which is what we call the *double plot*, affording the opportunity of more incidents, and a greater variety of *action*, was perfectly suited to their apprehension. But, of all the Latin comedians, Terence appears to have practised this secret most assiduously: at least, as may be concluded from what remains of them. Plautus hath very frequently single plots, which he was enabled to support by, what was natural to him, a force of buffoon pleasantry. Terence, whose genius lay another way, or whose taste was abhorrent from such ribaldry, had recourse to the other expedient of *double plots*. And this, I suppose, is what gained him the popular reputation of being the most *artificial* writer for the stage. The Hecyra is the only one of his comedies of the ancient cast. And we know how it came off in the representation."—*Hurd.* Bentley refers *ars* to his metrical skill.

59. *Terentius.* Comp. note, Sat. I. 2. 20.

60. *Ediscit.* Commits to memory.

Ib. *Arcto—theatro.* It must not be supposed from this that the Roman theatres were of small dimensions. They are called *arcta* only in comparison to the crowding audiences—to *Roma potens*. The great felicity of the expression here should not be unnoticed; *Roma potens stipata arcto theatro*, as if at the representation of the dramas of these favourite authors, the thronging crowd appeared as dense as if imperial Rome had compressed herself into the narrow limits of a theatre.

61. *Habet.* Esteems; scil. Roma potens habet.

62. *Livi.* Livius Andronicus, the father of the Roman drama, produced his first play, A.U.C. 513, or 514, shortly after the conclusion of the first Punic war.

63. The poet is not so unreasonable as to deny that the ancients had merit—what he objects to is the inordinate admiration with which they are regarded. The eye that perceived their beauties should not overlook their blemishes.

Ib. *Vulgus—videt.* Thus Cic. de Orat. III. 51: *ut in versu* vulgus, *si est peccatum*, videt.

Ib. *Est ubi.* As the Greek ἐστὶν ὅτου equivalent to "sometimes."

66. *Nimis antique.* In too obsolete a manner.

Dicere cedit eos, ignave multa fatetur,
Et sapit, et mecum facit, et Jove judicat æquo.
Non equidem insector, delendave carmina Livi
Esse reor, memini quæ plagosum mihi parvo
Orbilium dictare, sed emendata videri,
Pulchraque, et exactis minimum distantia, miror :
Inter quæ verbum emicuit si forte decorum,
Si versus paulo concinnior unus et alter,
Injuste totum ducit venditque poëma.

66. *Dure.* Harshly, inelegantly.—B.

67. *Ignave.* Without spirit or point.

68. *Mecum facit,* i. e. agrees with me.

Ib. *Jove judicat æquo,* i. e. pronounces a correct judgment, for Jupiter is said to be *æquus,* when a person does or says what is right, and *iratus,* when the opposite is the case.

69. *Livi.* The same mentioned before, l. 62. *But Livius Andronicus was the earliest of Roman poets. Cicero says (Brut.): ejus fabulæ non satis dignæ erant, quæ iterum legerentur. When such words as *topper, Nequinont, Dusmose, Noegur,* &c., occur in his writings, it is scarcely possible that his poems would be read in the fashionable schools. Hence Bentley supposes we ought to read *Lævi,* i. e. the author of the Eroto pagnion.

70. *Plagosum.* On account of his great severity.

71. *Orbilium.* Orbilius Pupillus, a native of Beneventum, was a school master at Rome, under whose care Horace had been educated.

Ib. *Dictare.* Comp. note, Sat. I. 10. 75.

Ib. *Sed emendata,* &c.—*miror,* i. e. But I am astonished that they are regarded as almost finished models.

72. *Exactis minimum distantia,* i. e. very nearly perfect.

73. *Inter quæ,* scil. carmina Livi.

Ib *Emicuit.* From amidst the darkness that surrounds it.

74. *Concinnior.* Than the generality. *Unus et alter,* "one or two," as before, Sat. II. 5. 24.

75. *Injuste.* Unfairly, unreasonably; because the whole composition should not be estimated according to those few beauties.

Ib. *Ducit. Producit, ostentat.* L. B. &c., i. e. brings forward, shows off, as slave-masters are said *producere servos,* when bringing them to market. And yet this appears unsatisfactory. *And justly; if the handsome slaves were placed in the front rank the rest would appear more ugly. Bentley proposes *venit* (from *veneo*) for *vendit,* and gives as the construction *totum poëma injuste ducit* (emtorem) *et venit.* Thus *ducit* signifies, "deceives," "misleads." Ernesti (Clav. Horat.) adopts this. Comp. Sat. I. 2. 88 : *emtorem ducit hiantem.*

Gesner derives the metaphorical use of the term here from animals when passing through anything. If they can make way for their head, the rest of the body easily follows. Thus *unus et alter versus,* represent the head, *totum poëma,* the body, and criticism, that through which they pass.

Doëring gives as the meaning, *esteems, judges of,* and thinks that *vulgus* is to be supplied as the subject of *ducit* and *vendit,* as it was to *cedit.* V. 67., and

Indignor quidquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper;
Nec veniam antiquis, sed honorem et præmia posci.
Recte, necne, crocum floresque perambulet Attæ

to *sapit facit, judicat* V. 68. But these cases are by no means analogous. I am inclined to think that classic usage warrants no other subject to these verbs than *verbum decorum*, or *versus unus et alter*, unless, indeed, we consider *totum poëma* as the nominative. But Prof. Anthon sees no difficulty in this passage. He translates, "It unjustly carries along with it and procures the sale of the whole poem," and remarks: "Commentators find a difficulty in this passage where none in reality exists. By the use of *ducit* the poet means to convey the idea that a happy turn of expression, or a verse somewhat smoother and more elegant than ordinary, stamps a value on the whole production, and, under its protecting guidance, *carries* the poetical bark, heavily laden though it be with all kinds of absurdities, safe into the harbour of public approbation."

As Anthon did not perceive the difficulty in this passage, his remarks are, as might be expected, of no assistance to those who do. He translates *ducit*, indeed, "carries along with it," and, I presume, paraphrases this at the close of his remarks; but figurative language, however ornamental, is not always equally perspicuous; and in this case, unfortunately, the meaning is so attenuated by illustration, that at the end it becomes almost imperceptible. To me, I confess, the meaning of *ducit* is no slight difficulty, nor yet can I offer anything more in explanation than what has already been advanced by others. Although I do not consider any interpretation decisive which I have been able to discover in the commentators, the first (scil. *producit, ostentat*) seems to be the least exceptionable.

Ib. *Vendit*. Praises, recommends; such is a common signification of *vendere* and *venditare*, derived from the practice of traders, who praise and recommend the articles which they wish to sell.—D.

Juven. Sat. VII. 135: *purpura* vendit *Causidicum*, vendunt *amethystina*, is sufficient illustration of the meaning of this word here. It is "gives a value to," "stamps price upon," "renders marketable," "sells," as the word is often used at present to denote inducing persons to purchase.

76. *Crassè*. Coarsely, i. e. inelegantly, unskillfully.

77. *Sed quia nuper*. But because it is a modern production.

78. *Nec veniam*, &c. As if the ancient authors had no faults.

79. Were I to question the success of Atta's plays in their performance, whether they acted well or not, whether they were good or not, almost the whole body of the older citizens would exclaim that modesty had fled from men, when I had the presumption to attempt to find fault with pieces which Æsopus and Roscius performed.

Ib. *Recte necne, crocum floresque perambulet*, "Whether it treads the stage erect, or limps along." Comp. I. 174.

Ib. *Recte*, scil. recto *talo*, i. e. upright, erect. Comp. Pers. Sat. V. 104: *Tibi* recto *vivere* talo *Ars dedit*.

Ib. *Crocum floresque*. The stage of the Roman theatres was strewed with flowers.

Ib. *Perambulet*. The expression *crocum floresque perambulare*, simply

Fabula, si dubitem, clament periisse pudorem
Cuncti pæne patres ; ea cum reprehendere coner
Quæ gravis Æsopus, quæ doctus Roscius egit·
Vel, quia nil rectum, nisi quod placuit sibi, ducunt;
Vel, quia turpe putant parere minoribus, et quæ
Imberbi didicere, senes perdenda fateri.
Jam Saliare Numæ carmen qui laudat, et illud,
Quod mecum ignorat, solus vult scire videri :
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Græiis novitas invisa fuisset,
Quam nobis, quid nunc esset vetus? aut quid haberet,

means to be represented ; or there is an allusion to the gait of *Atta*, who from some bad formation of his legs or feet, walked on tip-toe.

Ib. *Attæ*. Titus Quinctius, a dramatic author, whose plays were then in high repute. The origin of the name, *Atta*, has been given above. "Attæ appellantur, qui propter vitium crurum aut pedum plantis insistunt, et attingunt magis terram quàm ambulant."

80. *Si dubitem*. If I were to question this, or make any doubt about it.

Ib. *Clament perisse pudorem*, i. e. would exclaim that modesty was no longer amongst mankind. Comp. Pers. Sat. V. : exclamet *Melicerta perisse Frontem de rebus*.

81. *Patres*. Those advanced in years.

82. *Gravis*, "Dignfied." *Æsopus*. He and Roscius were distinguished tragedians in the time of Cicero.

Ib. *Doctus*, "Skilful," having an accurate knowledge of his profession.

83—85. Either because they make their opinion the standard of what is right, or because they think it a disgrace to be directed by the judgments of their juniors, and in their old age give up the prejudices formed in boyhood.

85. *Quæ imberbi didicere*, i. e. the plays of Atta, which they learned when boys at school.

Ib. *Perdenda*, i. e. were worthless, ought to be blotted from their memories.

86. *Saliare Numæ carmen*. The verses sung by the *Salii* in their solemn procession. The *Salii* were priests of Mars (so called *a saliendo*) instituted by Numa Pompilius, as the guardians of the *ancile*.

87. *Quod mecum ignorat*. Of which he is just as ignorant as I am. The words of the *carmen Saliare* were so obsolete, and the style so obscure, that Quinctilian, VI. 40 says, that it was *vix sacerdotibus suis satis intellectum*.

88. Such a person is not influenced by genuine love or admiration for the ancient authors (for how could he admire what he could not understand ?) but with malignant prejudice against modern writers. Comp. Ter. Andr. I. 1. 135 : *magis id adeò, mihi ut incommodet Quàm ut obsequatur gnato*.

90. If the Greeks (referred to, l. 28, as authorities) were as much disgusted with whatever was modern in their days, as the Romans are at present, we should not now possess any of those Grecian authors, so much and so de-

Quod legeret tereretque viritim publicus usus?
Ut primum positis nugari Græcia bellis
Cœpit, et in vitium fortuna labier æqua,
Nunc athletarum studiis, nunc arsit equorum;
Marmoris aut eboris fabros, aut æris amavit:
Suspendit picta vultum mentemque tabella;

servedly admired. "This insinuates" (remarks Hurd.) "what was before affirmed to be the truth of the case: that the unrivalled excellence of the Greek poets proceeded only from long and vigorous exercise, and a painful, uninterrupted application to the arts of verse. The liberal spirit of that people led them to countenance every new attempt towards superior literary excellence: and so by the public favour, their writings, from rude essays, became at length the standard and the admiration of succeeding ages. The Romans had treated their adventurers quite otherwise, and the effect was answerable."

91. *Aut quid haberet*, &c. scil. *aut quid publicus usus haberet, quod legeret tereret quæ viritim?*

92. *Tereret*, scil. manibus.

93. "From l. 93 to 108, which may look to a common eye as a digression, is delineated the very different genius and practice of the Greek and Romans. For the Greeks had applied themselves, in the intervals of their leisure from the toils of war, to the cultivation of every species of elegance, whether in arts or letters: and loved to cherish the public emulation, by affording a free indulgence to the various and volatile disposition of the times. The activity of these restless spirits was incessantly attempting some new and untried form of composition, and when that was brought to a due degree of perfection, it turned in good time to the cultivation of some other. *Quòd cupidè petiit, mature plena reliquit.* So that the very caprice of humour (v. 101) assisted in this libertine country to advance and help forward the public taste."—Hurd.

Ib. *Positis—bellis.* After the war with the Persians.—D. Comp. Virg. Æn. l. 291: *Aspera tum* positis *mitescent sæcula* bellis.

Ib. *Nugari.* Elegantly for unbending after war, turning to amusement, pursuing the softer arts.

94. *In vitium*, scil. relaxing the austerity of their manners, devoting themselves merely to pleasure.

Ib. *Fortunâ æquâ.* As prosperity enervates a nation. *Æquâ*, i. e. *secundâ.*

95. *Equorum.* i. e. exhibitions of equestrian games.

97. *Suspendit pictâ*, &c. i. e. fixed her whole attention on paintings. "Horace" (observes Hurd) "judiciously describes painting by the peculiar circumstance which does most honour to this fine art. It is, that in the hands of a master it attaches not the eyes only, but the very soul, to its representation of the human affections and manners. For it is in contemplating objects of this kind, that the mind, with a fond and eager attention, hangs on the picture." Others refer *vultum mentemque* not to the spectator, but to the person painted, as if the artist expressed in the countenance the character of the mind. Comp. Lucian. Ἀλιευς. 38. καθάπερ ἐπί τινος γραφῆς τὰ πόντα προσειοικότας οὐ τά σώματα μόνον ἀλλὰ καὶ τὰς ψυχὰς αὐτὰς ἐς τὸ ἀκριβέστατον ἀπεικάσας. Ac-

Nunc tibicinibus, nunc est gavisa tragœdis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonæ, ventique secundi.
Romæ dulce diu fuit et solenne reclusa

cording to this view, *suspendit* should be translated *hung up*, referring to the custom of hanging up pictures.

98. *Tibicinibus.* *Tibiæ* (vid. note, Epist. I. 14. 25) were used at the performances of comedies, not merely during the interval between the acts, but also as an accompaniment to the recitation of the actor. Thus *tibicinibus* here is used for *comœdis*. As to the Greek authors of comedy, comp. note, Sat. I. 4. 1. and Append. on it.

Ib. *Tragœdis.* The most celebrated Greek writers of tragedies are Æschylus, Sophocles, and Euripides.

99. The very varying tastes in which Greece, disported, are elegantly compared with the changing wishes of a playful infant, whilst yet under the nurse's care.

100. *Maturè plena.* Ἀφίκοτος, quickly satiated. "Soon clóyed."—A.

Ib. *Reliquit.* In the aoristic sense, *relinquere solet.*

101. There is nothing which constantly pleases or displeases; men are fickle in the objects both of choice and aversion.

102. *Hoc paces habuere*, &c. Such was the effect of peace and opportunity with them. L. Hurd. Z. A. *Hoc;* i. e. *hoc vitii.* B. D. &c. There have been two meanings assigned to this line; one, that this changing passion for different arts and pursuits arose from peace and prosperity: the other, that even the relish for the blessings of peace and prosperity is changeable.

103. "But the Romans, by a more composed temperament and staturnine complexion, had devoted their pains to the pursuit of domestic utilities, and a more dexterous management of the arts of gain. The consequence of which was, that when (l. 108 to 117) by the decay of the old frugal spirit, the necessary effect of overflowing plenty and ease, they began at length to seek out for the elegancies of life: and a fit of versifying, the first of all liberal amusements that usually seizes on an idle people, had come upon them; their ignorance of rules, and want of exercise in the art of writing, rendered them wholly unfit to succeed in it. So that their awkward attempts in poetry were now as disgraceful to their taste, as their total disregard of it before had been to their civility. The root of the mischief was the idolatrous regard paid to their ancient poets: which, unluckily, when the public emulation was set a going, not only checked its progress, but gave it a wrong bias; and, instead of helping true genius to outstrip the lame and tardy endeavours of ancient wit, drew it aside into a vicious and unprofitable mimicry of its very imperfections. Whence it had come to pass, that whereas in other arts, the previous knowledge of rules is required to the practice of them, in this of versifying, no such qualification were deemed necessary. *Scribimus indocti doctique poemata passim.* This mischance was doubly fatal to the Latin poetry. For the ill success of these blind adventurers had increased the original mischief, by confirming, as it needs must, the superstitious reverence for the old writers; and insensibly brought as well the art itself, as the modern professors of it, into

Mane domo vigilare, clienti promere jura,
Cautos nominibus rectis expendere nummos,
Majores audire, minori dicere, per quæ
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis et calet uno
Scribendi studio: puerique patresque severi
Fronde comas vincti cœnant, et carmina dictant.
Ipse ego, qui nullos me affirmo scribere versus,
Invenior Parthis mendacior; et prius orto
Sole, vigil calamum et chartas et scrinia posco.
Navem agere, ignarus navis timet; abrotonum ægro

disrepute with the discerning public. The vindication of both, then, at this critical juncture, was become highly seasonable, and to this, which was the poet's main purpose, he addresses himself through the remainder of the epistle."—Hurd.

104. *Manè.* Hence Sat. I. 1. 10.: Sub galli cantum *consultor ubi ostia pulsat.*

Ib. *Clienti promere jura,* i. e. to assist clients when embarrassed as to what was the law on some particular point, regarding which they called to ask advice—to expound to them the laws.

105. *Cautos nominibus rectis—nummos. Nummi* are said to be *cauti,* when the person to whom the sum has been lent gives a written acknowledgment of the debt. *Nomina* are the names of the persons signing and witnessing such an acknowledgment; hence used for *debita* or *debitores. Recta* means *good, solvent, honest,* or *fair, lawful.* Thus *rectis nominibus* may be interpreted *good securities,* or *fair, lawful debts* in which there is no usurious dealing. Transl. money on security to solvent debtors. **Certis nominibus* would mean *quibusdam* or *certis quibusdam causis—scriptos mumos, merely borrowed money.* See above, *scribe decens a Nerio.*

106. *Majores,* scil. natu, also *minori* natu.

107. *Res,* scil. property, wealth.

108. *Mutavit mentem.* The habits mentioned, ll. 104—107. are now abandoned; writing is the only occupation and pursuit of both young and old.

109. *Severi.* The epithet, becoming their years, marks the inconsistency of their conduct with their age. *Patres* ought to be *severi,* but this character was laid aside whilst "fronde comas vincti cœnant, et carmina dictant

110. *Fronde comas vincti cœnant.* Comp. note, Sat. II. 3. 255.

Ib. *Dictant.* To their amanuenses, who attended to write down as they dictated.

112. *Parthis mendacior.* Parthian falsehood and treachery were proverbial. The origin of the proverb was not merely their perfidious conduct, but also their mode of fighting, making a feint as if retreating, and whilst the enemy was disordered in the eagerness of pursuit, either suddenly wheeling round to attack, or galling by a discharge of arrows, as they retired.

113. *Calamum.* Comp. note, Sat. II. 3. 7.

114. *Navem agere.* To manage a vessel, to steer her, &c.

Ib. *Ignarus navis,* scil. *agendæ,* of the management of a vessel.

Ib. *Abrotonum.* Southernwood, an odoriferous plant growing wild in the

Non audet, nisi qui didicit, dare: quod medicorum est,
Promittunt medici; tractant fabrilia fabri:
Scribimus indocti doctique pœmata passim.
Hic error tamen et levis hæc insania, quantas
Virtutes habeat, sic collige: vatis avarus
Non temere est animus; versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet;
Non fraudem socio puerove incogitat ullam
Pupillo; vivit silliquis et pane secundo:

southern parts of Europe, which was much used for its medicinal properties, before the introduction of chamomile.—D.

115. *Quod medicorum est.* Bentley reads, *medicorum* and *melici* to avoid tautology, but the remedy is worse than the disease. *Yet he ingeniously quotes Persius, the imitator of Horace, Sat. V. 95, *sambucam citius*, &c. 100. *Diluis Helleborum, Navem si poscat sibi;* where the other characters here mentioned are found.

116 *Promittunt.* Profess.

Ib. *Fabrilia.* The tools of mechanics.

117. *Passim.* Without distinction, *indocti doctique.*

118—139. "Having sufficiently obviated the popular and reigning prejudices against the modern poets, his office of advocate for their fame, which he had undertaken, and was now to discharge in form, required him to set their real merits and pretensions in a just light. He enters immediately on this task."—"This defence consists in bringing into view their many civil, moral, and religious virtues. For the muse (as the poet contends, and nothing could be more likely to conciliate the esteem of the politic emperor,) administers in this threefold capacity to the service of the state."—*Hurd.*

Ib. *Hic error.* Of writing verses.

119. *Sic collige.* Comp. note, Sat. II. 1. 51.

120. *Non temerè.* Not easily, seldom if ever, never. Liv. XXX. 30. non temerè *incerta casuum reputat, quem fortuna nunquam decepit. Haud facile* is used in a similar sense, Sall. Catilin. XIII. 51. 52, and the meaning of our adverb *hardly*, as it is commonly used corresponds.

121. *Detrimenta—ridet.* For poetry absorbs his whole attention.

122. *Socio.* His partner, who was entitled to receive a share of profit according to some pecuniary connexion existing between them. Comp. Bentley on Carm. III. 24.

Ib. *Puero—Pupillo.* The boy that is his ward, i. e. his youthful ward. Guardians, who betrayed their trust, attempted by various artifices to deprive their wards of the properties which had been left to them, or even to destroy them that they might succeed to the inheritance. Comp. Pers. Sat. II.: pupillumve *utinam, quem proximus hæres Impello, expungam.*

Ib. *Incogitat.* Devises, concerts against, as the Greek ἐπινοεῖ.

123. *Vivit siliquis et pane secundo.* He lives on poor fare, he is not fastidious as to the gratification of his appetite, but is easily satisfied.

Militiæ quamquam piger et malus, utilis urbi;
Si das hoc, parvis quoque rebus magna juvari. 125
Os tenerum pueri balbumque poëta figurat;
Torquet ab obscœnis jam nunc sermonibus aurem;
Mox etiam pectus præceptis format amicis,
Asperitatis et invidiæ corrector et iræ;
Recte facta refert; orientia tempora notis 130
Instruit exemplis; inopem solatur et ægrum.
Castis cum pueris ignara puella mariti

123. *Siliquis.* *Siliqua* is properly a husk or pod, the shell of a bean, &c., here used for the pulse within the pod or shell. Thus Pers. Sat. III.: *juventus* siliquis *et grandi pasta polentâ*. Some commentators (whom Doëring and Anthon follow) understand the pods of the carob-tree (called *Siliquæ Græcæ*), containing a mealy succulent pulp, which was sometimes used as food by the poor. The Greeks called this tree κεράτωνία, κεράνια, or κεράτια, from the upper part of the pod being bent like a horn. To the modern Greeks it is known by the name χαρούβα, whence our word is derived. It is otherwise called *John's bread*, from a tradition that it was it which supplied John the Baptist with food in the wilderness.

Ib. *Pane secundo.* Bread made of an inferior description of flour, otherwise *secundarius* or *cibarius*, what we call *brown bread.*

124. *Militiæ—piger et malus.*

The temperament of the poet does not suit military service. Deficient in the spirit and nerve which the soldier requires, he is *non sat idoneus pugnæ.*

Ib. *Malus.* Κακός, imbecile, weak, timorous.

126. It is now shown how the poet is *utilis urbi.*

Ib. *Os tenerum pueri,* &c. For the boy learns by heart the verses of the poet, and thus not merely acquires the correct pronunciation of the words, but, what is of great importance, forms a taste for the harmony of numbers, and perceives the music of language.

128. *Amicis.* Given with a view to his welfare, or useful.

129. *Asperitatis.* Rudeness, neglect of the accomplishments and civilities of polished life.

130. *Rectè facta refert.* Records virtuous deeds.

Ib. *Orientia tempora.* Similarly we say *the rising generation.*

Ib. *Notis—exemplis.* With examples of illustrious men whose conduct they should imitate in pursuing virtue, and shunning vice.

131. *Inopem solatur.* Virg. Æn. IX. 260.: solare inopem *et succurre relictæ.*

Ib. *Ægrum.* Doëring interprets, troubled, afflicted with care; I prefer "sick," in ill health. And yet comp. Virg. Georg. IV. 444.: *Ipse cavâ* solans ægrum *testudine amorem.*

132. The service which the poet renders to religion is now mentioned. He composed the solemn prayers which were addressed to the gods on behalf of the Roman people, in times of drought, pestilence, danger, &c. &c.

Ib. *Castis cum pueris,* &c. i. e. *chorus castorum puerorum et castarum virginum.*

Ib. *Ignara—mariti.* Unmarried.

Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus et præsentia numina sentit;
Cœlestes implorat aquas docta prece blandus;
Avertit morbos, metuenda pericula pellit;
Impetrat et pacem et locupletem frugibus annum;
Carmine di superi placantur, carmine Manes.
Agricolæ prisci, fortes parvoque beati,

133. *Disceret—preces.* The prayers and thanksgivings, which were offered to the gods on solemn occasions, were expressed in verse. Baxter understands Horace as referring particularly to the *Ludi Sæculares*, in which a chorus of boys and girls addressed supplications, the former to Apollo, the latter to Diana. Gesner thinks that as the Sæcular games occurred so seldom, the reference is not to them merely, but to other festivals of the gods. From what follows, it appears as if Horace had peculiarly before his mind the prayers to Apollo and Diana. Their festivals were celebrated, respectively in July and August.

134. *Præsentia.* The auspicious, propitious, favouring.

Ib. *Sentit.* Thus at the conclusion of the Carmen Sæculare, the chorus says, "Hæc Jovem sentire, Deosque cunctos Spem bonam certamque domum reporto," as if already aware that the gods had received and assented to their prayers.

135. *Cœlestes implorat aquas.* Carm. Sæc. 31.: *Nutriant fetus et aquæ salubres*, The solemnities in honour of Jupiter to obtain rain were called *Aquilicia.*

Ib. *Doctâ.* As they had learned it from the poet.

136. *Avertit morbos* Apollo as a *deus averruncus* (ἀποτρόπαιος, ἀλεξίκακος), was invoked to avert sickness. Carm. Sec. 64.

137. *Pacem.* The favor of the gods; or peace.

138. *Carmine di superi*, &c. This does not necessarily mean that the favour of the deities both celestial and infernal is *obtained* by verse (comp. note, Epist. I. 16. 58), but that to whatever deities prayers are to be addressed, those prayers, intended to propitiate them, are expressed in verse. And yet I prefer translating *placantur*, "are appeased, propitiated."

139—160. "As religion was not merely the noblest end, but also the first object of poetry—the dramatic muse, in particular had her birth, and derived her very character from it—this circumstance leads him with advantage to give an historical deduction of the rise and progress of the Latin poesy, from its first rude workings in the days of barbarous superstition, through every successive period of its improvement, down to his own times. Such a view of its descent and gradual reformation was directly to the poet's purpose. For having magnified the virtues of his order, as of such importance to society, the question naturally occurred, by what unhappy means it had fallen out that it was, nevertheless, in such low estimation with the public. The answer is, that the state of the Latin poetry, as yet, was very rude and imperfect: and so the public disregard was occasioned, only, by its not having attained to that degree of perfection of which its nature was capable. Many reasons had concurred to keep the Latin poetry in this state, which he proceeds to enumerate. The first and principal was (from V. 139 to 164) the little attention paid to

Condita post frumenta, levantes tempore festo
Corpus et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris et conjuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium, memorem brevis ævi.
Fescennina per hunc invecta licentia morem

critical learning, and the cultivation of a correct and just spirit of composition—which, again, had arisen from the coarse, illiberal disposition of the Latin muse, who had been nurtured and brought up under the roof of rural superstition; and this, by an impure mixture of licentious jollity, had so corrupted her very nature, that it was only by slow degress, and not until the conquest of Greece had imported arts and learning into Italy, that she began to chastise her manners, and assume a juster and more becoming deportment And yet the traces of rusticity still remained."—*Hurd.*

139. *Fortes. Liberales, aversi lucro*—B. Stout, strong, sturdy.—D.

141. *Spe finis dura ferentem.* Their expectation of the enjoyment of ease supported them under the hardships which they endured. Whilst they laboured, they looked forward to rest from toil.

42. *Sociis operum.* The *socii operum* were *pueri* and *conjux fida.* Compare Sat. II. 5. 115: videas metato in agello cum pecore et gnatis forte mercede colonum."

143. *Tellurem.* The rustics offered sacrifice to *Tellus* or *Ceres*, that she might grant them plentiful harvests, or (as here) in thanksgiving for her bounty.

Ib. *Silvanum.* A rustic deity.

144. *Genium.* Comp. note, Epist. I. 7. 94. The Genius was worshipped as the deity presiding over life. Hence no blood was shed in sacrifice to him

Ib. *Memorem brevis ævi.* That reminds us of the shortness of life. This deity, as attending man from birth to death, admonishes him to live while live he may, for the period of human life is soon finished.

145. *Fescennina—licentia.* Harvest-home was celebrated not merely as a religious festival, but as a time for relaxation and amusement. It was, in fact the holiday time, combining worship and recreation, in which the same chorus of peasants, who danced and sung hymns in honour of the rural deities, also, contributed to the diversion of the rustic assemblage. Verses, accordingly, were recited, in which the audience was amused with such humour and pleasantry, as suited their gross and unrefined taste. Personal invectives and scurrilous jests formed the subject of the recitations. Such was the origin of the Fescennine verses, (so called because invented at Fescennia a town of Etruria), which for obscenity and scurrility, may not inaptly be compared with the Greek Phallics. *Livy VII. 2, traces their progress until they were superseded by more regular compositions. In A. U. C. 391, in the consulship of C. Sulpicius Peticus, and C. Licinius Stolo, Rome was visited with a pestilence, to allay which the Senate, having first unavailingly exhausted the superstitious rites with which they were acquainted, had recourse to Etruria. On this occasion *ludi scenici* were first exhibited, in which Etrurian artists danced to the flute. The Roman youth, pleased with the performance, imitated the Tuscans, accompanying the gesticulations with raillery. Hence after some

Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos
Lusit amabiliter: donec jam sævus apertam
In rabiem verti cœpit jocus, et per honestas
Ire domos impune minax. Doluere cruento 150
Dente lacessiti; fuit intactis quoque cura
Conditione super communi; quin etiam lex
Pœnaque lata, malo quæ nollet carmine quemquam
Describi. Vertere modum, formidine fustis

time proceeded the first attempt at dramatic performances, called *Saturæ* in which the actors, non, sicut antè Fescennino versui similem incompositum temerè ac rudem *alternis* jaciebant; sed impletas modis saturas, descripto jam ad tibicinem cantu, motuque congruenti peragebant. Thus the Fescennine verses declined in public estimation, or at least only maintained their place, as attendants on nuptial ceremonies.

145. *Per hunc invecta—morem.* The holidays, originally observed as a merely religious festival, were soon perverted into a period of diversion, and thus the customary sacrifices at harvest-home proved the occasion for introducing the Fescennine raillery. *We have read with Bentley *invecta* for the vulgar *invecta*, for *inventam licentiam* is not Latin. Nor does Horace here speak of the people of Fescennia, but of the inhabitants of the *Roman* territory.

146. *Versibus alternis*, scil. in dialogue.

147. *Recurrentes per annos*, i. e. each year, yearly.

Ib. *Accepta.* Established, confirmed. Schol. Cruq. Used, taken.—L. Z. Pleasing, agreeable.—D. Handed down with, received through.—A. Comp. Liv. VII. 2. Accepta "itaque res, sæpiusque usurpando excitata."

148. *Amabiliter.* Pleasantly, good-humouredly, without malignity.

Ib. *Donec jam sævus apertam*, &c. Until at length the invective became so virulent and indiscriminate, that it was necessary to put some restraint upon it.

Ib. *Apertam In rabiem.* For it spared neither rank, character, nor the retirement of private life. Open abuse was now substituted for playful raillery.

150. *Cruento Dente*, i. e. cruentante dente, scil. wounding invective, cutting abuse. It was no longer jest or play—its bite caused pain and drew blood.

151. *Lacessiti.* Assailed.

Ib. *Intactis.* Unassailed.

152. *Conditione super communi.* As all were exposed to such assaults.

Ib. *Lex Pœnaque lata.* The law of the twelve tables is alluded to, noticed note B, Sat. II. l. 82. See note on 154, below.

153. *Malo.* Defamatory.

154. *Vertere modum.* A proverbial expression, similar to our saying—they changed their note or tune, meaning they altered their style, desisted from abuse.

Ib. *Formidine fustis.* The punishment appropriated by law for those who published defamatory verses, was to be beaten to death by clubs. It was called *pœna fustuaria*, or in one word *fustuarium*. Cicero, Tusc. Disput. IV.

Ad bene dicendum delectandumque redacti. 155
Græcia capta ferum victorem cepit, et artes
Intulit agresti Latio. Sic horridus ille
Defluxit numerus Saturnius, et grave virus
Munditiæ pepulere; sed in longum tamen ævum
Manserunt hodieque manent vestigia ruris: 160
Serus enim Græcis admovit acumina chartis,

gives the words of the law: "Si quis pipulo occentassit carmenve condisit, quod infamiam faxit flagitiumve alteri, fuste ferito.

155. *Bene dicendum.* Formerly they were accustomed *malè dicere*, but now *benè dicebant.*

156. *Græcia capta ferum victorem cepit.* This exquisite expression denotes the introduction of literature and the arts into Latium after the conquest of Greece. The poet's assertion is true, not merely as to Greece, properly so called, but also as to *Græcia magna*, in which the arts and literature of the mother country appear to have been cultivated with the greatest ardour. The Roman conquest of this polished country may be dated from the reduction of Tarentum, A. U. C. 487.

Ib. *Ferum.* Rude, unpolished, savage.

Ib. *Cepit.* The Romans conquered Greece by arms—she made them her captives by literature and the arts.

157. *Agresti.* Unpolished, unrefined.

Ib. *Horridus.* Rugged, harsh, rough, uncouth.

158. *Defluxit.* Ceased to flow.

Ib. *Numerus Saturnius.* The old Italian measure, in which the rustic verses were composed, called *Saturnius*, as handed down from the age of Saturn, or as supposed to be of Italian origin, the old name of Italy having been *Saturnia tellus.* But Bentley (Diss. on Epist. of Phalaris) proves that even it was of Greek origin. In this metre, it is said, the oracles of Faunus and other ancient prophets were delivered. Livius Andronicus, and Nævius, the dramatic poet, also used it. But time has left us such mutilated remains of compositions in this metre, that it is impossible to fix its laws. Some might be termed irregular Iambic Trimeter Hypercatalectic, or a kind of Asynartetes, assuming this form ∪ - | ∪ - | ∪ - ∪ | - ∪ - ∪ | - ∪. Specimens of Saturnian verses are given by Donaldson in his Varronianus, p. 172? The only rule which can be laid down for their structure is, that each member of the verse must have three arsis, and that any thesis, save the last, may be omitted.

Ib. *Grave virus,* &c. The offensive coarseness and inelegance which characterised the Italian poetry was now removed by refinement and grace.

Ib. *Grave virus.* A strong expression for offensive rudeness or coarseness; lit. noisome poison. *Rutgersius's conjecture *vi rus*, would be mere tautology.

160. *Vestigia ruris.* The traces of rusticity. The remains of primitive uncouthness may still be traced in Latin poetry, however improved by the taste for Grecian refinement, and even in the amœbean portions of Greek tragedy. See, for instance, the close of the Medea.

161—168. "The study of the Greek tragedians had very naturally, and to good purpose, in the infancy of their taste, disposed the Latin writers to translation. Here they stuck long; for their tragedy, even in the Augustan

Et post Punica bella quietus quærere cœpit,
Quid Sophocles et Thespis et Æschylus utile ferrent,
Tentavit quoque rem si digne vertere posset;

age, was little else, and yet they succeeded but indifferently in it. The bold and animated genius of Rome was, it is readily owned, well suited to this work. And for force of colouring, and a truly tragic elevation, the Roman poets came not behind their great originals. But unfortunately their judgment was unformed, and they were too soon satisfied with their own productions. Strength and fire was all they endeavoured after. And with this praise they sat down perfectly contented. The discipline of correction, the curious polishing of art, which had given such a lustre to the Greek tragedians, they knew nothing of; or, to speak their case more truly, they held disgraceful to the high spirit and energy of the Roman genius.

Turpem putat in scriptis metuitque lituram.—HURD.

161. *Serus*, scil. *victor* of l. 156, *Romanus*.

Ib. *Græcis admovit acumina chartis*, i. e. read the Greek authors with attention, studied the Grecian writings.

162. *Post Punica bella*. On the conclusion of peace, A. U. C. 512, an intercourse was opened with Sicily, as part of that island had been ceded by the treaty. This must have contributed much to the improvement of Roman literature, by forming a taste for the Grecian poetry, which flourished there even more luxuriantly than in Magna Græcia, through the fostering care of Hiero I., Theognis of Megara, and the Dionysii. This refined country had not merely been the resort of the most distinguished authors, but had itself given birth to the inventors of comic and pastoral poetry. The residence of Pindar, Æschylus, and Simonides, it had also been the adopted land of Epicharmus and the birth-place of Theocritus. Syracuse, in fact, in splendour and literature, was second only to Athens, whilst through the whole island learning and the arts were cultivated, encouraged, and rewarded. Here the Romans appear to have acquired the taste for dramatic poetry, which was soon (A. U. C. 513, or 514) gratified at home by the plays of Livius Andronicus.

163. *Sophocles*. This celebrated Athenian tragic poet was born A. C. 495. Before his twenty-fifth year he produced a drama, which bore away the prize although Æschylus was his competitor. Of his tragedies seven now are extant.—The Antigone, Electra, Trachiniæ, Ajax, Philoctetes, Œdipus Tyrannus, and Œdipus Coloneus. Grace, delicacy, and finish, are the characteristics of his dramas, and although he seldom attempts such lofty flights as Æschylus, there prevail throughout his tragedies dignified elevation of style, uniform majesty, and perfect polish of imagery, whilst for philisophical poetry they stand unrivalled.

Ib. *Thespis*. The earliest dramatic author of Greece. He exhibited his play on a moveable stage at Athens, B. C. 535. But these rude essays at scenic performances were so imperfect, and the choral odes still so predominant, that the glory of having invented tragedy has been more justly conferred on Æschylus. Comp. Epist. ad Pison. 275

Ib. *Æschylus*. The father of Grecian tragedy was born about 525 B. C. In his youthful days he distinguished himself by his exertions in defence of his

Et placuit sibi, natura sublimis et acer ; 165
Nam spirat tragicum satis, et feliciter audet;
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet Comœdia tanto

country, against Datis and Artaphernes. He and his brothers, Cynægeirus and Amynias, gained eminent honour for their gallant conduct at the battle of Marathon. But neither the recollections of his valiant service as a soldier, nor his matchless powers as an author, saved him from the fate which ever attended on superior merit in republican Athens. After his banishment (or secession, as others say) he found an asylum at the court of Hiero, king of Syracuse, where he resided to his death in his 69th year. He was the author of sixty-six dramas, of which thirteen bore away the prize. Of these, unfortunately, but seven have been preserved (the Supplices, Persæ, Prometheus Vinctus, Septem contra Thebas, Agamemnon, Choëphorœ, and Eumenides), from which, however, we may fully appreciate the character of this sublime poet. The most perfect tragic spirit pervades them all.—The bold genius of Æschylus ever grasps lofty and stupendous conceptions. The subjects which he loves to handle are vast and gigantic, and his language rises to an elevation far beyond the ordinary flights of poetry. Although sometimes turgid and obscure, he ever excites awe—and if he has not the finished polish of Sophocles, or the affecting pathos of Euripides, in vastness of design, majesty of passion, and grandeur of language, he far distances all competition. Sophocles excites admiration—Euripides appeals to the sympathies, but Æschylus amazes and overpowers. Ὅτι ἔχει καλοῖς, ἅπαντας ἀεὶ νικᾷ καὶ ὑπὲρ ὧν οὐκ ἔχει, ὥστε εἰ καταβεοντῷ καὶ καταφέγγει τοὺς ἀπ' αἰῶνος (τραγῳδοὺς).

164. *Rem.* Some place a comma after this, considering *si dignè vertere posset*, as the *res* which he tried. Following Gesner, I have removed it. and regard *rem* as denoting the Greek writings, the tragedies of Æschylus, Sophocles, &c.

Ib. *Vertere.* "Translate."

165. *Et placuit sibi*, &c. The result of this experiment was such as to satisfy him, for he possessed those qualities essential to tragic writers, fire and elevation of thought.

167. *Sed turpem putat*, &c. This accounts for the want of complete success. He considered the task of correction too degrading an occupation, and the consequence was that his tragedies, however animated and impassioned, were not sufficiently polished or finished. *For *inscite* Bentley proposes *inscitus*, comparing 161, SERUS *enim græcis admovit*, &c. Si veneror *stultus* nihil horum.—I nunc, rem strenuus auge.

Ib. *Lituram*, "An erasure." When correction was requisite, the writer, turning the *stylus*, obliterated the faulty words, and rendered the wax smooth for substituting others. This is called *litura*.

168—175. "It did not fare better with them in their attempts to rival the Greek comedy. They preposterously set out with the notion of its being easier to execute this drama than the tragic : whereas to hit its genuine character with exactness was, in truth, a point of much more difficulty. As the subject of comedy was taken from common life, they supposed an ordinary degree of care might suffice to do it justice. No wonder, then, they over-

Plus oneris, quanto veniæ minus. Aspice, Plautus
Quo pacto partes tutetur amantis ephebi,
Ut patris attenti, lenonis ut insidiosi!
Quantus sit Dossennus edacibus in parasitis!
Quam non astricto percurrat pulpita socco!
Gestit enim nummum in loculos demittere, post hoc
Securus, cadat, an recto stet fabula talo.
Quem tulit ad scenam ventoso Gloria curru,

looked, or never came up to, that nice adjustment of the manners, that truth and decorum of character, wherein the glory of comic painting consists, and which none but the quickest eye can discern, and the steadiest hand execute."—*Hurd.*

170. *Quanto veniæ minus.* The very reason for which comedy is believed to require but little trouble, shows the necessity of labour, for as it draws its subjects from common life, a failure is the less excusable.

Ib. *Plautus.* Comp. note, l. 58.

171. *Quo pacto,* scil. how badly, how unsuccessfully.

172. *Attenti,* "Strict, severe," or, rather, penurious.

Ib. *Lenonis insidiosi.* Some suppose that Horace refers to a particular play of Plautus, the *Pseudolus,* in which these three characters are found. But it appears to be a general criticism on his delineation of character, without reference to any particular drama. The *Pseudolus,* moreover, is one of the best of Plautus' comedies.

173. *Quantus sit Dossennus.* Baxter considers this person as one of the parasites introduced by Plautus, and guards us against referring to Fabius Dossennus, who was the author of Atellane Fables. But the reference to an author and not a character seems preferable.

Ib. *Quantus,* "How extravagant." His sketch of the parasite's character was more a caricature than a portrait.

174. *Quàm non astricto,* &c., "With what carelessness he writes his plays."

Ib. *Non astricto—socco.* Lit., "with a loose, untied sock," which was a sign of negligence

Ib. *Percurrat.* The word marks his undue haste in composition.

175. *Gestit enim nummum,* &c., "This negligence is accounted for." All that Dossennus cares for is the money which he receives for his play. Dramas were purchased from their authors by the ædiles, under whose superintendence shows were presented, or by the managers of particular companies as private speculations. Vid. Ter. Hecyr. Prol.

Horace not obscurely urges the love of money as another cause that contributed to the degradation of the Roman comic muse, and censures the venality of the Roman comic writers in the person of Dossennus. Vid. Hurd. h. l.

176. *Securus,* "Indifferent, careless, regardless."

Ib. *Cadat, an recto stet—talo.* Lit. "fall or stand upright," i. e. fail or succeed, be condemned or approved. As to *stare,* comp. note, Sat. I. 10, 17.

177—182. "These lines are not the opinion of the poet himself, but we must understand them as proceeding from an objector, who, as the poet hath very satirically contrived, is left to expose himself to the terms of his objection.

Exanimat lentus spectator, sedulus inflat:
Sic leve, sic parvum est, animum quod laudis avarum
Subruit aut reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.

He had just been blaming the venality of the Roman dramatic writers. They had shown themselves more solicitous about filling their pockets than deserving the reputation of good poets. And, instead of insisting further on the excellency of this latter motive, he stops short, and brings in a bad poet himself to laugh at it. 'And what then,' says he, 'you would have us yield ourselves to the very wind and gust of praises, and dropping all inferior considerations, drive away to the expecting stage, in the puffed car of vain glory? For what? To be dispirited or blown up with air, as the capricious spectator shall think fit to enforce or withold his inspiration. And is this the mighty benefit of your vaunted passion for fame? No! farewell the stage, if the breath of others is that, on which the silly bard is to depend for the contraction or enlargement of his dimensions.'"—*Hurd.*

This interpretation, however ingenious, does not please me. I would explain the whole passage thus. Writers for the stage are influenced by one of two motives, avarice or ambition, the love of money or of praise. The notice of the first is dismissed at l. 176. The poet turns next to the consideration of the other. The pursuit of such glory involves overwhelming excitement, oppressive anxiety. The breath of the audience is in fact the life of the author—his health and spirits change with the capricious approval or disapproval of the spectators. These circumstances are in themselves sufficient to make the timid shrink from seeking dramatic fame, and our poet speaks their sentiments, when he says for himself, *valeat res ludicra, si me Palma negata macrum, donata reducit opimum.* None then but the *audaces* will enter on the pursuit. And even these *fugantur terrenturque* by the vicious taste and tumult of the spectators, who either will not suffer the recitations to proceed, or interrupt them by noisy approbation of the mere dresses of the performers. Dramatic authorship, when fame is the object, δυσκόλου ὄντος φύσει καὶ χαλεπωτέρου, is rendered by a Roman audience, ἔτι πολλῷ χαλεπώτερον. On the pursuit of such glory even under the most favourable circumstances, as it depends on the capricious judgment of the spectators, none but the daring would venture, and in Rome even they are dispirited by the reception which they meet with from a tasteless and tumultuous audience.

177. *Quem tulit ad scenam,* &c. Elegantly for the poet, who in writing for the stage is influenced by the desire of fame.

Ib. *Gloria curru.* Comp. Sat. I. 6. 23.

178. *Lentus,* "Indifferent, listless."

180. *Subruit,* "Overthrows, depresses."

Ib. *Valeat res ludicra,* "Farewell to the stage," i. e. writing for the stage; farewell to dramatic composition.

181. *Palma negata—donata—reducit.* The words are borrowed from the usages of the games. The applause of the audience is here the *palma.*

Ib. *Matrum,* "Through grief."

Ib. *Reducit,* scil. home. Carm. IV. 2, 17. *Sive quos Elea domum reducit Palma cœlestes.*

Sæpe etiam audacem fugat hoc terretque poëtam,
Quod numero plures, virtute et honore minores,
Indocti stolidique et depugnare parati,
Si discordet eques, media inter carmina poscunt
Aut ursum, aut pugiles: his nam plebecula gaudet.
Verum equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quatuor aut plures aulæa premuntur in horas,

181. *Opimum*, "Through joy."

182. *Audacem*. Hurd interprets, "so daring as frankly to avow and submit himself to this generous motive" of seeking fame and the praise of good writing. Doëring gives as the meaning, *audacioris adeo et sublimioris ingenii*. I regard it as denoting the stout-hearted, one not easily alarmed, daring, confident.

Ib. *Fugat—terretque*. Deters from writing for the stage, or discourages from devoting time and attention to his compositions.

183. *Numero plures*, scil. the plebeian part of the audience, who, although *virtute et honore minores*, are the majority in number

184. *Depugnare parati*, i. e. ready to come to blows, to fight out their point.

185. *Si discordet eques*, i. e. if the knights (the respectable part of the audience), should not concur in their desires.

186 *Aut ursum, aut pugiles*, "The people, dissatisfied with the drama, call out for the exhibition of a bear or boxers." (Comp. Ter. Procl. Hecyr.) These were exhibited in the theatre, as amphitheatres had not as yet been erected.

Ib. *His*, "Such amusements, such exhibitions."

187. Even the respectable class amongst the audience are infected with this vicious taste, and prefer the gratification of their eyes to that of their ears. *For *equitis* Bentley reads *equiti*, as strict latinity requires, and for *incertos* he proposes *ingratos*, i. e. quod cito voluptatis obliviscuntur. Comp. Sat. I. 11. 8.; but see conclusion of next note.

188. *Incertos*. Deceptive.—B. [Not merely wavering, doubtful, perplexed by the diversity of objects which attract them, as in *dubia cœna*, Sat. II. 2. 77. but also ignorant what it is which they behold, that they must ultimately be informed of by something else.—G.]

There are so many objects presented that the eye wanders from one to the other, uncertain on which to rest.—D. A. The interpretation *deceptive* is opposed to Epist. ad Pison. 180. Segniùs irritant animos demissa per aurem Quàm quæ sunt *oculis* subjecta *fidelibus*, and, besides, does not mark any distinction between the eye and the ear, for the latter also is often deceived. Nor is the explanation, *distracted by the diversity of objects*, more satisfactory; for this is not peculiar to sight, as the ear is as much perplexed when various sounds solicit attention. For these reasons Bentley substitutes *ingratos*, but they seem insufficient to justify the introduction of what is merely a conjectural reading.

Dum fugiunt equitum turmæ peditumque catervæ:
Mox trahitur manibus regum fortuna retortis; 191
Esseda festinant, pilenta, petorrita, naves;
Captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus; seu
Diversum confusa genus panthera camelo, 195
Sive elephas albus vulgi converteret ora:
Spectaret populum ludis attentius ipsis,
Ut sibi præbentem mimo spectacula plura;

189. *Aulæa premuntur.* In the ancient theatres, the curtain which intercepted the view of the stage was drawn down at the commencement of the play, and raised at the conclusion. Thus *aulæa premuntur*, means the stage is open to the view.

190. *Dum fugiunt*, &c. The first part of the pageant is the representation of a battle—the next the triumph of the victorious general.

191. *Manibus—retortis.* As they were now captives.

Ib. *Regum fortuna*, i. e. unfortunate kings.

192. *Esseda, pilenta, petorrita.* Vehicles in which the families and treasures of the conquered kings were carried. The Schol. remarks that the *esseda* were appropriated to captive kings, *pilenta* to captive queens, and *petorrita* to their retinue.

Ib. *Esseda.* The *essedum* was a kind of chariot or waggon, used by the ancient Gauls and Britons.

Ib. *Pilenta.* The *pilentum* was a four-wheeled vehicle, originally appropriated to carrying the sacred symbols, afterwards conceded to the use of the Roman matrons.

Ib. *Petorrita.* Comp. note Sat. I. 6, 104.

Ib. *Naves.* Beaks of the captured ships placed on vehicles; or models of ships.

193. *Captivum—ebur, captiva Corinthus.* Dacier and Desprez think that the allusion is to a representation of Corinth, made of ivory, which was carried in the procession, or as there may be no special reference to the triumph of Mummius, and *Corinthus* may be merely used according to the custom of poetry (note—Epist. I. 7. 14.), representations in ivory of captured cities are borne along. Comp. Pers. Sat. VI. 47. According to Doëring *ebur* means any richly-wrought carvings in ivory, or else [the tusks of elephants] and *captiva Corinthus*, vases, statues, and other works of art, such as those for which Corinth was famed, i. e. *captiva Corinthus* means, that there was so vast an assemblage of rare and costly articles, that it might be called a Corinth. I prefer the common interpretation; *a model of captive Corinth.*

Ib. *Corinthus.* Comp. note, Sat. II. 3. 21.

194. *Democritus.* Comp. notes, Epist. I. 12. 12.

195. *Diversum confusa genus*, &c. The Camelopard or Giraffe, resembling the camel in size and form, and the panther in spots.

Ib. *Diversum—genus.* [*Panthera confusa camelo* is a *diversum genus* from the common panther;] or the panther is *diversum genus* from the camel

197. *Spectaret*, scil. Democritus.

Scriptores autem narrare putaret asello
Fabellam surdo: nam quæ pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus, aut mare Tuscum:
Tanto cum strepitu ludi spectantur et artes,
Divitiæque peregrinæ, quibus oblitus actor
Cum stetit in scena, concurrit dextera lævæ,
Dixit adhuc aliquid? ¶ Nil sane. ¶ Quid placet ergo?
¶ Lana Tarentino violas imitata veneno.
Ac ne forte putes me, quæ facere ipse recusem,

198. The attention and admiration with which the people gaze on the camelopard or elephant are better worth seeing than the play. *Sunt tanto majores ludi.*

Ib. *Mimo.* Than the actor.

199. *Scriptores;* the authors, the writers of the plays.

Ib. *Narrare—asello Fabellam surdo,* i. e. were as uselessly occupied in writing for the stage as if they were telling a story to a deaf ass. This was a Greek proverb; ὄνῳ τὶς ἔλεγε μῦθον, ὁ δὲ τὰ ὦτα ἐκίνει.

200. *Surdo.* This is added to increase the absurdity.

Ib. *Voces,* scil. Of the actors. Tr. lungs, powers of voice.

201. *Sonum.* The noise and uproar of the spectators.

202. *Garganum—nemus.* The forests on *Garganus,* a chain of mountains and headland in Apulia.

Ib. *Mare Tuscum.* Otherwise *mare inferum.*

203. *Artes.* Either the performances, as the performers are called *artifices;* or [the stage decorations and splendid dresses;] or finally, the works of art alluded to note, l. 193.

204. *Divitiæ—peregrinæ.* The silks, diamonds, pearls, &c.

Ib. *Oblitus.* The performer is cumbered by the profusion of ornaments. Perhaps the reference is particularly to the embroidery which overspread his robes.

205. *Concurrit dextera lævæ,* i. e. applause is given, the spectators clap.

206. *Dixit,* scil. actor.

Ib. *Quid placet ergo?* The actor has not said anything as yet. What then is it which excites the applause? His violet-coloured robe.

207. *Tarentino.* Tarentum was celebrated for its purple dye.

Ib. *Violas imitata.* Emulating the hue of the violet.

Ib. *Veneno,* "Dye." Thus φάρμακον is also used. Similarly *medicare,* and φαρμάσσειν, mean to imbue, tinge, dye.

208—213. "Here the poet should naturally have concluded his defence of the dramatic writers; having alledged every thing in their favour that could be urged plausibly, from *the state of the Roman stage; the genius of the people;* and *the several prevailing practices of ill-taste,* which had brought them into disrepute with the best judges. But finding himself obliged, in the course of this vindication of the modern *stage-poets,* to censure as sharply as their very enemies, the vices and defects of their poetry; and fearing lest their

Cum recte tractent alii, laudare maligne;
Ille per extentum funem mihi posse videtur 210
Ire pœta, meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis, modo ponit Athenis.

severity on a sort of writing, to which he himself had never pretended, might be misinterpreted as the effect of envy only, and a malignant disposition towards the art itself, under cover of pleading for its professors, he here frankly avows his preference of the dramatic to every other species of poetry declaring the sovereignty of its pathos over the affections, and the magic of its illusive scenery on the imagination, to be the highest argument of poetic excellence, the last and noblest exercise of the human genius." — *Hurd.*

208. *Quæ facere*, &c., scil. dramatic poetry.

Ib. *Recusem. Recusare*, here and l. 259, is used in the sense *to be unable to fail.*

Ib. *Malignè*, i. e. through envy grudging them their due praise. *Laudare, malignè*, is to be chary or sparing of praise, to bestow grudged commendation, to praise a thing in such a way that the very praise seems a slight, a covert censure.

210. *Ille per extentum*, &c. Does Horace, in this and the following lines, to l. 214, really praise or censure the dramatic poet? Hurd (vid. note, l. 208) considers this passage as serious commendation (and thus Zeun. and Doëring) but Baxter confidently asserts, "*Interpretes ad unum falluntur dum serio laudare putant,*" and explains this line as a declaration of our author's, that he no more envies the Latin comic poet than he does the rope-dancer, who risks his life in the endeavour to please the silly mob. I have no hesitation, however, in adopting the first interpretation. The meaning then of this line is, I regard that poet as capable of accomplishing the most difficult undertakings there is nothing which he could not effect. *Per extentum funem ire*, was a proverb for performing any thing that was difficult; and *posse per extentum funem ire*, for great excellence or perfection. The proverb originated in the admiration with which the people beheld the feats of *funambuli*, or rope-dancers.

211. *Inaniter angit*, i. e. tortures by unreal misery, racks by fictitious suffering. The fictions of the finished poet have so much the colour of life, that they affect our sensibilities with the power of realities.

212. *Irritat, mulcet*, "He commands our passions." He rouses or allays our indignation at his pleasure.

Ib. *Falsis terroribus implet*, "He excites fear by the creations of his fancy." He makes us feel dread and alarm at things that have no real existence.

Ib. *Ut magus.* As a magician who invests objects with horrors that do not belong to them, and thus produces false alarms. Comp. Epist. II. 5. 208. *Terrores magicos.*

Ib. *Modò me Thebis*, &c. Such is the illusion of the poet's art, that we fancy ourselves wherever he lays the scene of his play. If the drama represent an action at Thebes, we are there; if at Athens, imagination transports us there also.

Verum age et his, qui se lectori credere malunt,
Quam spectatoris fastidia ferre superbi, 215
Curam redde brevem, si munus Apolline dignum

214. "One thing still remained. He had taken upon himself to apologise for the Roman poets in general, as may be seen from the large terms in which he proposes his subject. *Hic error tamen et levis insania quantas virtutes habeat, sic collige.* But after a general encomium on *the office* itself, he confines his defence to *the writer for the stage* only. In conclusion, then, he was constrained by the very purpose of his address, to say a word or two in behalf of the remainder of this neglected family; of those, who, as the poet expresses it, had *rather trust to the equity of the closet than subject themselves to the caprice and insolence of the theatre.* Now, as before, in asserting the honour of the stage poets, he everywhere supposes the emperor's disgust to have sprung from the wrong conduct of the poets themselves, and then extenuates the blame of such conduct, by considering still further the causes which gave rise to it; so he prudently observes the like method here. The politeness of his address concedes to Augustus the just offence he had taken to his brother poets; whose honour, however, he contrives to save by softening the occasions of it. This is the drift of what follows (from v. 214 to 229), where he pleasantly recounts the foibles of the muse; but in a way that could only dispose the emperor to smile at, or, at most, to pity her infirmities—not provoke his serious censure and disesteem. They amount, on the whole, but to certain idleness of vanity, the almost inseparable attendant on wit, and may be forgiven, as implying a strong desire of pleasing, or rather as qualifying to please. One of the most exceptionable of these vanities was a fond persuasion, too readily taken up by men of parts and genius, that preferment is the constant pay of merit; and, that from the moment their talents become known to the public, distinction and advancement are sure to follow. They believed, in short, they had only to convince the world of their superior abilities to deserve the honour and countenance of their prince."— *Hurd.*

Ib. *Qui se lectori credere malunt*, &c. Authors, whose writings are not intended to be acted, but read, who would rather entrust their literary character to the candour of a reader, than submit to the caprices of the arrogant audience in a theatre.

215. *Superbi.* Who are never satisfied with any efforts to please them, but display insolent contempt for whatever does not suit their whim.

216. *Curam redde brevem.* These words have much perplexed commentators. Some explain *redde brevem*, as meaning *diminish*, and *curam*, as *anxiety*. Thus, *curam redde brevem* is equivalent to, "remove the impediments to their writing." Others interpret—make them somewhat more careful and attentive than they are, as if these poets were then too indifferent and careless in their writings. These opinions Bentley justly pronounces to be so absurd as not to merit refutation. He clears away every difficulty by boldly removing *rende* and substituting *impende; pedē* in MSS. could easily be changed into *redde*. But Doëring attempts to explain the passage as it stands. His remark is: "Horatius Augustam, qui unicè adhuc spectandis comœdiis et tragœdiis deditus fuisse videtur monet ut legendis poetis brevem curam reddat h. e. sicut olim de integro breve tempus legendis carminibus dicet et destinet." According to this view, the meaning of the words is: again devote a little time to the

Vis complere libris et vatibus addere calcar,
Ut studio majore petant Helicona virentem.
Multa quidem nobis facimus mala sæpe Pœtæ,
(Ut vineta egomet cædam mea,) cum tibi librum
Sollicito damus, aut fesso; cum lædimur, unum 221
Si quis amicorum est ausus reprendere versum;
Cum loca jam recitata revolvimus irrevocati;

reading of those poets, &c. Gesner regards *redde* as denoting that this was not the first time that Augustus thought about this subject. I have been accustomed to view these words as a solicitation on the part of Horace to the emperor, to give him his attention for a short time, whilst he pleads on behalf of those poets who do not write for the stage. His attention in the former part of the epistle had been directed to dramatic authors—it is but fair that he should now give some little of it to those, *qui se lectori*, &c. Nor is there any difficulty about the meaning of *redde*. It is used in a sense which it often bears, *to give, to bestow*, with the additional force of that which is given or bestowed being due and deserved.

216. *Munus Apolline dignum.* This has been explained by commentators as a periphrasis for the library on the Palatine hill. (Comp. note, Epist. 1. 3, 17.) and the whole passage, si munus Apolline dignum Vis complere libris, is interpreted; if you wish to fill with books the library which you have dedicated to Apollo. The reference undoubtedly is to the library which the emperor erected, and it might justly be termed a gift worthy of the god to whom it was presented; but what author ever used such an expression as to fill a gift with books, *munus complere libris?* This plainly cannot be the meaning of the words. But interpret, to perfect, to complete, a gift worthy of Apollo, by the addition of books; and there is nothing inelegant or harsh. The library was, indeed, a splendid offering to the god; but it was incomplete. It was not yet filled with the works of Latin authors. This deficiency must be supplied before it could be "munus Apolline dignum omnibus numeris absolutem." Or if this displeases, let books be the *munus Apolline dignum*, and then *complere* refers either to their number or their worth; i. e. to perfect in books a gift worthy of Apollo. Thus, the meaning is, as if the poet had said—you have raised a building worthy of the god—it remains for you to present him with such a collection of books as is also worthy of him.

217. *Libris*, scil. the writings of Latin authors.

218. *Helicona.* A mountain in Bœotia, the favourite resort of the Muses.

219. *Nobis—mala.* Things that are injurious to ourselves.

220. *Ut vineta egomet cædam.* Anthon explains this proverb correctly, but translates, "that I may prune my own vineyards." Now this conveys a meaning the opposite of that which the words express. The person who prunes his vineyard does himself a service, but he that *vineta sua cædit*, does himself an injury. *Cædare* is not to *prune*, but *to cut down*, (comp. Virg. Georg. IV. 331: "Ure sata et validam in vites molire bipennem"), and the proverb means to censure, accuse myself.

223. *Revolvimus*, i. e. read over again. Comp. note, Epist. I. 13. 2.

Ib. *Irrevocati.* Although not asked to do so. *Revocare* means to request that a passage should be read a second time. Poets who did not receive this

Cum lamentamur, non apparere labores
Nostros et tenui deducta pœmata filo ;
Cum speramus, eo rem venturam, ut, simul atque
Carmina rescieris, nos fingere, commodus ultro
Arcessas, et egere vetes et scribere cogas.
Sed tamen est operæ pretium cognoscere, quales

mark of approbation at the passages which they considered most deserving, lest they should have passed unnoticed, repeated them, even without any desire being expressed by their hearers.

224. *Non apparere*, i. e. are not noticed.

225. *Tenui deducta poemata filo.* Doëring remarks: carmina non sublimi sed tenui oratione composita ; intelligere videtur Satiras et Epistolas suas. I interpret, finely wrought, elaborate, fine-spun, on which we have consumed so much time and trouble. As to the origin of the metaphor, comp. note, Sat. II. 1. 4.

227. *Commodus.* Obliging, kind, gracious.

Ib. *Ultrò.* Without solicitation, without any effort on our part to obtain an introduction to you.

229. "But fond and presumptuous as these hopes are (continues the poet from v. 229 to 244, with all the insinuation of a courtier, and yet with a becoming sense of the dignity of his own character), it may deserve a serious consideration, what poets are fit to be entrusted with the glory of princes; what ministers are worth retaining in the service of an illustrious Virtue, whose honours demand to be solemnized with a religious reverence, and not be left to the profanation of vile, unhallowed hands. And, to support the authority of this remonstrance, he alleges the example of a great monarch who had dishonoured himself by a neglect of this care; of Alexander the Great, who, when master of the world, as Augustus now was, perceived, indeed, the importance of gaining a poet to his service; but unluckily chose so ill, that his encomiums (as must ever be the case with a vile panegyrist) but tarnished the native splendour of those virtues, which his office required him to present, in their fullest and fairest glory, to the admiration of the world. In his appointment of artists, whose skill is also highly serviceable to the fame of princes, he showed a truer judgment. For he suffered none but an Apelles and a Lysippus to counterfeit the form and fashion of his person. But his taste, which was thus exact and even subtile in what concerned the mechanic execution of the fine arts, took up with a Choerilus, to transmit an image of his mind to future age; so grossly undiscerning was he in works of poetry, and the liberal offerings of the Muse!

And thus the poet makes a double use of the ill judgment of this imperial critic. For nothing could better demonstrate the importance of poetry to the honour of greatness, than that this illustrious conqueror, without any particular knowledge or discernment in the art itself, should think himself concerned to court its assistance. And, then, what could be more likely to engage the emperor's further protection and love of poetry, than the insinuation (which is made with infinite address) that, as he honoured it equally, so he understood its merits much better?"—*Hurd.*

Ib. *Sed tamen.* Notwithstanding the errors and follies of poets. The poet

Ædituos habeat belli spectata domique
Virtus, indigno non committenda pœtæ.
Gratus Alexandro regi Magno fuit ille
Chœrilus, incultis qui versibus et male natis
Retulit acceptos, regale nomisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine fœdo
Splendida facta linunt. Idem rex ille, pœma.
Qui tam ridiculum, tam care prodigus emit,

had solicited Augustus' attention, *curam redde brevem*, l. 216, to those poets *qui se lectori credere malunt*. Then, l. 219—228, he confesses that there were many things arising from their own fault to prejudice the emperor against them; but yet (*sed tamen*) they were sufficiently important as the *æditui virtutis* to merit some consideration.

229. *Quales*, i. e. the character of the *æditui*, whether they were deserving or not of having so great a charge as *virtus belli spectata domique* confided to their care.

230. *Ædituos*. *Æditui* (νεωκόροι) were keepers or overseers, to whom the care of temples was entrusted. Their name is derived from their duty, *ædes tueri*. The Schol. informs us that part of their business was to give information to strangers who visited the temples to which they were attached, regarding the temples, the deities, and the sacred rites. The poet supposes a kind of temple raised *virtuti Augusti*, of which poets are the guardians. These *æditui* should accord with the dignity of the deity whose servants they were

230. *Spectata*. Tried, proved, as Epist. I. l. 2.

233. *Gratus Alexandro*. And yet Alexander is reported to have said, that he would rather have been Homer's Thersites than Chœrilus' Achilles.

Ib. *Chœrilus*. A poet in the train of Alexander, noticed by Quintus Curtius, VIII. 5. 8.

Ib. *Malè natis*. Ill-formed, unpolished.

234. *Retulit acceptos*. The phrase *acceptum referre*, means to be indebted for receiving, to owe the receipt of.

Ib. *Regale nomisma, Philippos*. The Philippi were gold pieces of coin with Philip's head upon them. The Schol. says that he received one for each line.

235. *Tractata*. Touched by the hands.

236. *Atramenta*. Ink, properly the juice of the cuttle-fish, which the ancients used when writing with the *calamus*.

Ib. *Ferè*. Frequently, usually, generally.—D. Generally speaking.—A.

Ib. *Carmine fœdo—linunt*. A strong expression, as if panegyric in bad verse were but filthy praise.

237. *Linunt*. Tarnish, soil, sully.

Ib. *Idem rex ille*. Alexander the Great. *Idem* marks the wonder that the same person who showed so little taste in poetry, should evince so much judgment in painting and moulding.

Ib. *Poema*, scil. of Chœrilus.

238. *Tam ridiculum, tam care*. Tam bonus *gladiator rudem* tam cito *accepisti?* Cic. Phil. II. 29. On *carè*, comp. note, Sat. II. 2. 19.

Edicto vetuit, ne quis se præter Apellen
Pingeret, aut alius Lysippo duceret æra
Fortis Alexandri vultum simulantia. Quod si
Judicium subtile videndis artibus illud
Ad libros et ad hæc Musarum dona vocares,
Bœotum in crasso jurares æere natum.
At neque dedecorant tua de se judicia, atque

239. *Apellen.* Apelles of Cos, one of the most celebrated painters of antiquity.

240. *Alius Lysippo.* On this Græcism, comp. note, Sat. II. 3. 208.

Ib. *Lysippo.* Lysippus of Sicyon, a celebrated statuary.

Ib. *Duceret.* Mould, fashion.

Ib. *Simulantia.* Representing.

242. *Judicium,* scil. Alexander's.

Ib. *Subtile.* So critical, nice, acute. Thus, *subtilis veterum judex,* in Sat. II. 7.

Ib. *Videndis artibus.* Commentators interpret these words—"in judging of, pronouncing on, the arts," i. e. painting and sculpture. I prefer, "in the arts which are to be seen, which are the objects of sight." Alexander possessed an acute judgment in the arts of painting and sculpture, which address themselves to the eyes, but was devoid of literary taste. He was unable to estimate the merit of poetry, or *legitimum sonum aure callere.*

243. *Vocares.* Call, apply, transfer.

244. You would pronounce that he was a Bœotian. His judgment, in other things so correct and delicate, is in this so gross and inaccurate.

244. *Bœotûm.* The Bœotians were proverbial for stupidity, which was ascribed to the foggy atmosphere in which they lived. And yet Hesiod, Pindar, Corinna, and Plutarch, vindicate their country from this reproach. The proverb probably originated in the hatred and jealousy of their neighbours in Attica, who, as they could not question their bravery, affected to despise their intellect.

245. "For (from v. 245, to 248, where, by a beautiful concurrence, the flattery of his prince falls in with the honester purpose of doing justice to the memory of his friends), it was not the same unintelligent liberality, which had cherished Chœrilus, that poured the full stream of Cæsar's bounty on such persons as Varius and Virgil. And, as if the spirit of these inimitable poets had, at once, seized him, he breaks away in a bolder run of verse (from v. 248 to 250) to sing the triumphs of an art, which expressed the manners and the mind in fuller and more durable relief, than painting or even sculpture had ever been able to give to the external figure. And (from v. 250 to the end) apologizes for himself in adopting the humbler epistolary species, when a warmth of inclination and the unrivalled glories of his prince were continually urging him on to the nobler encomiastic poetry. His excuse, in brief, is taken from the conscious inferiority of his genius, and a tenderness for the fame of the emperor, which is never more deserved than by the officious sedulity of bad poets to do it honour. And with this apology, one while condescending to the unfeigned humility of a person, sensible of the kind and measure of his abilities, and then, again, sustaining itself by a freedom and even familiarity,

Munera, quæ multa dantis cum laude tulerunt,
Dilecti tibi Virgilius Variusque poëtæ;
Nec magis expressi vultus per ahenea signa,
Quam per vatis opus, mores animique virorum
Clarorum apparent. Nec sermones ego mallem 250
Repentes per humum, quam res componere gestas,
Terrarumque situs et flumina dicere et arces

which real merit knows, on certain occasions, to take without offence, the epistle concludes."—*Hurd.*

245. *Dedecorant tua—judicia*, &c. They prove themselves worthy of the estimation in which you hold them, and the bounty which you have extended to them.

Ib. *Multâ dantis cum laude.* "'With high encomiums on the part of him who bestowed them.' *Dantis* is here elegantly substituted for *tuâ*. The clause may also be rendered, but with less spirit, 'With great praise bestowed upon him who gave them;' i. e. bestowed by those who have received the favours of their prince."—A. from Doëring. In my judgment neither of these interpretations is correct. The *multa laus* is bestowed neither by Virgil and Varius on Augustus, nor by Augustus on Virgil and Varius, but it is the praise proceeding from every one which Augustus received for such well-applied liberality. Alexander has been censured for his injudicious liberality—but Augustus, the generous patron of such poets as Virgil and Varius, has received praise for conferring his favours with discrimination. Gifts, so conferred, redound to the honour of the giver. Comp. note, Epist. I. 7. 24.

Ib. *Tulerunt.* The Schol. informs us that Augustus had presented each of them with 1000 sestertia.

247. *Varius.* Comp. note, Sat. I. 5. 40.

248. *Nec magis expressi*, &c. Similarly, Carm IV. 8. 13: *Non incisa notis marmora publicis*, &c., and Cic. pro Arch. 6: *Quàm multas nobis imagines—fortissimorum virorum* expressas, *scriptores et Græci et Latini reliquerunt!*

250. *Sermones.* Satires and Epistles.

251. *Repentes per humum.* Humble, lowly, in which there is no elevation of style.

252. *Terrarumque situs.* The various countries which were conquered by Augustus, the scene of his achievements in Europe, Asia, and Africa.

Ib. *Et flumina.* Poets speak of rivers as being conquered. Carm. II. 9. 21: Medumque flumen, *gentibus additum Victis, minores volvere vortices.* Carm. IV. 14. 45: *Te, fontium qui celat origines*, Nilusque, *et* Ister, *te rapidus* Tigris. Virg. Æn. VIII. 726: Euphrates *ibat jam mollior undis—et pontem indignatus* Araxes.

Ib. *Arces Montibus impositas.* Which were built by Cæsar to defend the boundaries of the empire.—Sch., B., D., A., &c. &c. The poet refers to the conquests of the emperor, not his provisions for defence. Thus *arces montibus impositæ* are not fortresses raised by him to overawe the barbarians on the frontiers, but are those castles, which, notwithstanding their strong position, were taken by him or his generals. Comp. Carm. IV. 14. 10: *Milite nam tuo Drusus Genaunos, implacidum genus, Brennosque veloces et* arces Alpibus impositas *tremendis, Dejecit acer plus vice simplici.*

Montibus impositas et barbara regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Janum,
Et formidatam Parthis te principe Romam,
Si, quantum cuperem, possem quoque; sed neque parvum,
Carmen majestas recipit tua, nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem, stulte quem diligit, urget,
Præcipue cum se numeris commendat et arte:

253. *Barbara regna*, i. e. the barbarian kings and nations vanquished by Augustus.

254. *Confecta duella*. Comp. Fasti Horatiani.

255. *Claustraque custodem pacis*, &c. The allusion is to the temple of Janus, which was open during war, closed during peace. It was closed three times during the reign of Augustus, in A.U.C. 725, after the battle of Actium; A.U.C. 730, after the war with the Cantabrians; and (as some maintain) A.U.C. 744, after the victories of Drusus and Tiberius over some of the German tribes. But the year in which it was shut for the third time has not been ascertained. Before the time of Augustus it had been closed twice, in Numa's reign, and after the first Punic war.

256. *Formidatam Parthis—Romam*. Comp. note, Epist. I. 12. 27, and Append. on Sat. II. I. 15.

258. *Recipit*. Suffers, allows, permits.

259. *Recusent*. Refuse, fail, be incompetent to.

260. *Sedulitas autem*, &c. This passage appears simple, but as it admits different explanations, selection is difficult. *Sedulitas* may be understood either in a good or a bad sense. *Stultè* may be joined either with *diligit* or *urget*. *Diligit* is either *loves*, or *manifests love to*. And *urget* may signify either *oppresses, encumbers*, or *disgusts, offends*. Doëring explains: *Stulta autem est ista sedulitas, quâ quis ei quem diligit (patrone suo) se obtrudit.* Anthon translates: "*For officiousness foolishly disgusts the person whom it loves.*" But L. B. G. Z., &c. join *stultè* with *diligit*. Zeun. explains: "*Poeta —molestus est et gloriæ officit ejus, quem canit, si ineptè et intempestivè laudat.*" The meaning of the passage appears to me to be this: Horace has excused himself for not making the achievements of Augustus the theme of his muse, on the plea that the subject is above his powers; that, although he has the inclination, he wants the ability. If he were, under such circumstances, to undertake the task, it would be *sedulitas*, which displays, indeed, affectionate zeal, and industrious solicitude, but yet embarrasses more than it serves, pains more than it pleases. Translate, then; *officiousness encumbers the object of its injudicious attentions:* and explains ll. 260—263 thus; the praises of an incompetent poet mar the glory of his hero.

Ib. *Sedulitas*. Comp. Cic. pro Arch. 10. *Qui* sedulitam *mali poetæ duxit aliquo tamen præmio dignam.*

261. *Se commendat*. Presents itself, tries to recommend itself.

Ib. *Numeris et arte*, i. e. in poetry.

Discit enim citius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium, quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam,
Nec prave factis decorari versibus opto:
Ne rubeam pingui donatus munere, et una
Cum scriptore meo capsa porrectus aperta
Deferar in vicum, vendentem thus et odores,
Et piper, et quidquid chartis amicitur ineptis.

## EPISTOLA II.

### AD JULIUM FLORUM.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere natum

262. *Discit enim citiùs*, &c. Doëring regards *is, quem diligit* as the subject of *discit*. I prefer *quis a person, any one, every one*, as the meaning appears to be, that an unworthy poet impairs the glory of the person whom he praises for men sooner notice and more willingly remember blemishes than beauties; or, a caricature than either a good likeness or the original. Cic. de Orat. I. 25. Adest ferè nemo, quin acutiùs atque acriùs vitia in dicente quàm recta videat. Longin. *de* Sublim. 33. τῶν μὲν ἁμαρτημάτων ἀνεξάλειπτος ἡ μνήμη παραμενεῖ, τῶν καλῶν δὲ ταχέως ἀπορρεῖ.

264. Horace now introduces Mæcenas, or some other patron, speaking.—D Horace, whilst speaking in the first person, expresses the sentiments of Augustus, Mæcenas, or any other patron who had the misfortune to be the subject of a bad poet's panegyric. Comp. note, Epist. I. l. 75.

Ib. *Officium, quod me gravat*. The same as *sedulitatem, quæ me urget*.

Ib. *Quod me gravat*. Which is troublesome to me, which pains me.

Ib *Ficto in pejus*, i. e. disfigured, worse-looking than it really was.

265. *Proponi cereus*, i. e. be exposed to view, represented in wax.

267. *Pingui*. The effusions of bad poets are termed *pingues;* i. e. tasteless, inelegant, coarse. Hence *pravè facti versus* are *pingue munus*. Comp. Cic. pro Archia, 10: Cordubæ natis poëtis, *pingue* quiddam sonantibus.

Ib. *Unà cum scriptore meo*. As the volume contained the names of both eulogist and eulogised.

Ib. *Porrectus*. The Schol. remarks that this expresses lying like a dead body on a bier. Doëring interprets, exhibited at full length.

Ib. *Apertâ*. For what it contained was so worthless, that it was unnecessary to cover it.

269. *Deferar in vicum*, &c., scil. the poem is sent there to be used as waste paper, in which the shop-keepers may wrap what they sell. Comp. Pers. Sat. I. 40: *Linquere nec scombros metuentia carmina nec thus*.

Ib. *Vicum vendentem*, scil. *vicum* thurarium. Comp. note, Epist. I. 20. 1.

Ib. *Chartis ineptis*. Writings so paltry that they are used as waste paper.

Tibure vel Gabiis, et tecum sic agat: " Hic et
Candidus et talos a vertice pulcher ad imos,
Fiet eritque tuus nummorum millibus octo
Verna ministeriis ad nutus aptus heriles,
Litterulis Græcis imbutus, idoneus arti
Cuilibet: argilla quidvis imitaberis uda;
Quin etiam canet indoctum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenius æquo
Laudat venales, qui vult extrudere, merces;
Res urget me nulla: meo sum pauper in ære.

EPISTOLA II.—The poet excuses himself to his friend, Florus, for neither having written to him or sent him any poems.

I. 1—24. Excuse for not having corresponded with him.

Ib. *Flore.* The same to whom Epist. I. 3 is addressed. Comp. notes there.

Ib. *Neroni,* scil. Tiberius Nero, whom he attended in his expedition to Armenia.

3. *Tibure vel Gabiis.* Comp. notes, Sat. II. 4. 70, and Epist. I. 11. 7. A slave from the country was less likely to be corrupted than one who had been born and reared amidst the vices of a city.

Ib. *Agat.* Treat regarding the purchase which he wished you to make.

4. *Candidus,* Fair-complexioned. Comp. Append. Epist. I. 20. This was a recommendation.

5. *Fiet eritque.* The slave-dealer uses the technical language of a lawyer.

Ib. *Nummorum millibus octo,* i. e. eight sestertia. Comp. note, Sat. I. 3. 15.

6. *Verna.* Used here for *servus.* Comp. note, Sat. II. 6. 66.

Ib. *Ministerii ad nutus,* &c. The construction is *aptus ministeriis ad heriles nutus*—the meaning, that he was so intelligent and active a slave that he required but a nod from his master.

7. *Litterulis.* The diminutive marks that his knowledge of Greek was but slight. The Greek language was at this time in Rome what the French is at present amongst us. A slave possessing a knowledge of it was therefore regarded as an acquisition in a family. Besides it enabled him to fill the office of *ἀναγνώστης,* or reader.

Ib. *Arti cuilibet,* i. e. the duties of any situation in your household. *Ars* is sometimes applied to the duty of a slave. Comp. Ter. Andr. I. 1. 4: Quid *est* quod tibi *mea ars* efficere hoc possit amplius? Nihil istac opus est *arte* ad hanc rem, quam paro.

8. *Argillâ quidvis imitaberis udâ.* He will be as easily moulded as moist clay, i. e. you will make any thing of him that you please.

Ib. *Argillâ.* Clay used by potters. Comp. Pers. Sat. III. 23, *Udum et molle lutum es.*

9. *Indoctum, Without science* indeed, but however, &c. As to the construction, comp. note, Sat. I. 6. 43.

10. *Promissa.* Professions. *Levant.* Diminish, weaken.

11. *Extrudere.* To get off his hands. To palm off on another.—A.

Nemo hoc mangonum faceret tibi; non temere a me
Quivis ferret idem; semel hic cessavit, et, ut fit,
In scalis latuit metuens pendentis habenæ."—
Des nummos, excepta nihil te si fuga lædit:
Ille ferat pretium pœnæ securus, opinor.
Prudens emisti vitiosum: dicta tibi est lex;
Insequeris tamen hunc et lite moraris iniqua.

12. *Res urget me nulla,* &c., "There is nothing to render me desirous of effecting a speedy sale. I am in no difficulties which would force me *merces extruderes.* Although not rich, yet I am not in debt.

Ib. *Meo—ære.* The money of the man who is in debt is not *suum,* but *alienum,* his creditors'.

13. *Hoc—faceret.* Give you such a slave for such a price.

Ib. *Non temerè.* Not easily, not readily.

14. *Quivis.* Every one. The slave-dealer says that he pays him a compliment in offering the slave at such terms.

Ib. *Cessavit, et, ut fit,* &c. The *mango* uses soft expressions to extenuate the fault of his slave, which was no less than that of having been a run-away.

Ib. *Cessavit.* Neglected his duty, was in fault.

Ib. *Ut fit.* As is often the case, as frequently happens.

15. *In scalis latuit,* &c. Gesner compares Cic. pro Mil. 15, *Fugiens in scalarum tenebras se abdidit,* and thence interprets; *hid himself behind or under the stairs.* Doëring and Anthon adopt this. Most commentators, following the Scholiast, connect *in scalis* with *pendentis habenæ,* and suppose that it was a Roman custom to hang up the whip on the staircase, that the slaves might be constantly reminded of the punishment for misconduct. As I have not seen any passage which can prove that such a custom existed at Rome, I prefer Gesner's interpretation. This may be considered inconsistent with what has been said in note, l. 14, for if he concealed himself beneath the stairs, of course he was not a *fugitivus.* But the whole passage about the only instance in which he neglected his duty, and his secreting himself under the stairs, is the slave-merchant's explanation of his disappearance at a time, when, it seems, he really ran away.

Ib. *Habenæ.* The whip.—Sch. Cruq. understands the strap with which the slaves were tied up that they might be scourged.

16. *Des nummos.* Jahn correctly refers this to *si,* l. 2. The next line, 17, is the apodosis.

Ib. *Excepta.* Which has been excepted, which has been noticed as a defect in him.

17. *Pœnæ securus.* The person selling a slave without mentioning the defects in his character, was obliged to refund the money. In this case, as the slave-dealer had specified the fault of the slave, he was not liable to any action.

18. *Prudens.* Comp. Sat. II. 3. 206.

Ib. *Lex.* The terms of the purchase, the conditions of the bargain.

19. *Hunc.* The slave-dealer.

Ib. *Lite.* For the restitution of the purchase-money.

Ib. *Moraris.* Delay, detain, embarrass, annoy.

Dixi me pigrum proficiscenti tibi, dixi
Talibus officiis prope mancum: ne mea sævus
Jurgares, ad te quod epistola nulla veniret.
Quid tum profeci, mecum faciantia jura
Si tamen attentas? Quereris super hoc etiam, quod
Expectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis
Ærumnis, lassus dum noctu stertit, ad assem
Perdiderat; post hoc vehemens lupus, et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Præsidium regale loco dejecit, ut aiunt.

20. Horace applies the case of the slave-dealer to himself. He told Florus on his setting out that he was a bad correspondent, so that he has no more reason for accusing him for not writing than he had to bring an action against the slave-dealer.

Ib. *Pigrum.* Indolent, inactive.

21. *Mancum.* Lit., without hands, maimed, i. e. incapacitated, unfit.

Ib. *Ne mea sævus.* The order is, *ne sævus jurgares quòd nulla epistola mea veniret ad te.*

23. *Quid tum profeci.* By declaring my faults, confessing my blemishes.

Ib. *Mecum facientia.* Which are on my side. Comp. Epist. II. 1. 67.

24. *Attentas,* Assail, arraign.

25. *Carmina.* In its proper sense *lyric poems.*

II. Excuses for not having sent any poems.

26—54. 1. He is in easy circumstances; the necessity which at first forced him to write no longer exists.

26. The poet pleading his excuse for this omission, relates a story of a soldier of Lucullus, which bears an analogy to his circumstances.

Ib. *Luculli.* Comp. note, Epist. I. 6. 40.

Ib. *Viatica.* This properly means the store of money or provisions which a person has for a journey. Here it appears to denote what the soldier had collected by economy or plunder for his future support through life. Comp Sat. I. 1. 52, *Congesta cibaria.*

27. *Ad assem. Perdere ad assem* means to lose entirely, as *omnes ad unum cæsi* means that they were all to a man put to death.

Ib. *Assem.* Comp. note, Sat. I. 6. 13.

28. *Post hoc.* After this loss of his *viatica.*

Ib. *Vehemens lupus,* scil. becoming like *vehemens lupus.*

Ib. *Sibi.* For being so careless of his hard-earned store as to lose it.

29. *Jejunis dentibus acer.* The comparison with the wolf is maintained. Money to the soldier is what food is to the wolf.

30. *Præsidium regale.* As Lucullus carried on the war with Mithridates and Tigranes, the kings of Pontus and Armenia.

Ib. *Loco.* From a position. The attempt of some commentators to determine the place to which allusion is made is mere trifling. There is no reference to any particular place. Cruquius' conviction that it was Tigrano-

Summe munito et multarum divite rerum.
Clarus ob id factum donis ornatur honestis,
Accipit et bis dena super sestertia nummûm.
Forte sub hoc tempus castellum evertere prætor
Nescio quod cupiens, hortari cœpit eundem
Verbis, quæ timido quoque possent addere mentem:
"I, bone, quo virtus tua te vocat; I pede fausto,
Grandia laturus meritorum præmia! Quid stas?"
Post hæc ille catus, quantumvis rusticus: "Ibit,
Ibit eo, quo vis, qui zonam perdidit," inquit.
Romæ nutriri mihi contigit, atque doceri,

certa, and Dacier's opinion that it was Nisibis, arose from a useless effort to discover an allusion which does not exist.

30. *Dejecit.* Dislodged.

Ib. *Ut aiunt.* As the story is. However good the story may be, Horace will not vouch for its truth. Cruquius' and Dacier's opinions about Tigranocerta and Nisibis, exceed all bounds in the marvellous.

31. *Summè,* i. e. strongly.

32. *Ob id factum.* On account of this exploit.

Ib. *Donis—honestis.* Such as were given to soldiers of distinguished valour *coronæ, torques, phaleræ.*

33. *Bis dena—sestertia.* Comp. note, Sat. I. 3. 15.

Ib. *Super.* In addition to the *dona honesta.*

34. *Prætor.* The general, *Lucullus,* for originally the *dux exercitûs* was called *prætor,* whence *prætorium* is the term for the general's tent. Baxter follows the Schol. whom he cites, in referring it to the *præfectus exercitûs,* and accounts (*more suo*) for his being the person mentioned here—*nam ipse Lucullus Athenis agebat apud Brutum.*

36. *Quæ timido quoque,* &c. Horace magnifies the effect which the general's address should have had. Comp. Sall. Bell. Catilin. 58: *Compertum ego habeo, milites,* verba virtutem non addere.

Ib. *Mentem.* Courage, spirit.

37. *Tua.* Of itself, without my exhortation.

Ib. *Pede fausto.* With happy omen, in thy auspicious course.

38. *Quid stas?* The general, surprised at his hesitation to undertake the enterprise, asks, *quid stas?*

39. *Catus.* Shrewd. *Quantumvis,* however much, although ever so much albeit.

40. *Zonam.* The girrdle or belt served sometimes for a purse.—A. Comp. Juven. Sat. XIV. 295: *Et* zonam *lævâ morsuque tenebit.* The soldier means that formerly he faced danger, for he had lost his money, and wished to repair his loss; but now the case is altered, as he has abundance.

41. Horace now gives the application of the story. He is himself the *miles Luculli.* His engaging in the civil war stripped him of his property; distress rendered him daring, and he wrote. But now that he has a competency, the stimulus to exertion is removed, his poetic spirit is fled.

Ib. *Romæ nutriri mihi contigit.* Comp. Sat. I. 6. 71. &c.

Iratus Graiis quantum nocuisset Achilles.
Adjecere bonæ paulo plus artis Athenæ,
Scilicet ut possem curvo dignoscere rectum,
Atque inter silvas Academi quærere verum. 45
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit æstus in arma,

41. *Doceri Iratus Graiis*, &c, i. e. to be instructed in Homer. The injury which the anger of Achilles caused to the Greeks is the subject of the Iliad.

43. *Bonæ—Athenæ.* The epithet *bonæ, kind*, marks the fond recollections, which Horace cherished of the happy hours that he passed in literary retirement at Athens, the affection with which he regarded the university in which he had been educated

44. *Curvo dignoscere rectum.* Baxter and Sanadon think that the allusion is to moral philosophy, i. e. that *curvum* metaph. signifies *vice, evil*, and *rectum, virtue, good*. Zeune and Doëring adopt this. Dacier (vid. Gesner, *ad loc.*) refers to geometry, in which he is followed by Anthon. This interpretation has received the approbation of Mr. Tate. (*vid. Prelim. Dissert.* p. liii.) "While the study of *moral* truth," remarks that able scholar, "is included in the line, *Atque inter silvas Academi quærere verum*, the science of *geometry* was meant to be described in the preceding." (And yet comp. Sat. I. 6. 63, *Turpi secernis honestum*). It is confirmed by the high estimation in which the study of geometry was held by the Academicians. Plato testified how essential he deemed the knowledge of it as a preparation for metaphysical or ethical studies, by placing over the door of his school: Οὐδεὶς ἀγεωμέτρητος εἰσίτω. *But yet would not this require *curvâ* and *rectam*,—scil. *lineam*?

45. *Silvas Academi.* The celebrated school of philosophy in the suburbs of Athens, which gave name to the sect of philosophers who followed Plato. Its name is supposed to be derived from Academus or Ecademus, whose property it originally had been, and who gave it to the citizens as a place for gymnastic exercises. Cimon improved it by planting trees, laying out walks, and forming fountains; and Hipparchus, the son of Pisistratus, enclosed it by a wall. Its beauty was much impaired by Sylla, who cut down many of the trees, when in want of timber to form machines against the city.

Ib. *Quærere verum.* It was the custom of the Academics to argue on both sides of a question, as their characteristic tenets were the uncertainty of knowledge and the incomprehensibility of truth. They were not, however, sceptics, at least professedly, but they held that knowledge derived from sensible objects is uncertain, and that ideas are the only objects of science. Hence the propriety of the expression, quærere *verum*. There are generally reckoned three ages of the academy, the ancient under Plato, the middle under Arcesilaus, and the new under Carneades, but there appears to have been no real distinction between the latter two.

46. *Dura—tempora.* The troubled period after the death of Julius Cæsar, when Brutus and Cassius were preparing for the contest with Antony and Augustus.

Ib. *Loco grato*, scil. Athens.

47. *Civilisque rudem belli tulit æstus.* The order is; *et civilis æstus tulit rudem belli.*

Cæsaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pennis, inopemque paterni
Et laris et fundi, paupertas impulit audax,
Ut versus facerem. Sed quod non desit, habentem,
Quæ poterunt unquam satis expurgare cicutæ,
Ni melius dormire putem, quam scribere versus?
Singula de nobis anni prædantur euntes;
Eripuere jocos, Venerem, convivia, ludum;

47. *Civilis æstus*, "the tide of civil commotion."—A. Comp. Carm. II. 7. 15: *Te rursus in bellum resorbens Unda fretis* tulit æstuosis.

47. *In arma*, scil. of Brutus and Cassius, under whom he served as military tribune.

48. *Non responsura*, "Destined to prove an unequal match."—A. *Respondere* not unusually bears the signification *to be equal, to be a match for.*

49. *Unde. A quibus armis*, from which service.

Ib. *Dimisere.* Comp. Epist. I. 7. 73: Horace means, as soon as he returned to Italy after the defeat at Philippi.

Ib. *Simul primùm.* As soon as.

49. *Philippi.* Where Brutus and Cassius were defeated; a city of Thrace, built by Philip of Macedon, on the site of the ancient Crenidæ. The neighbourhood was remarkable for gold and silver mines.

50. *Decisis humilem pennis.* Deprived of my tribunician dignity, humbled. His wings were now clipped, he was *humilis*, he could no longer fly high. Thus Lucian, Micyll. 23, ὁ Κρῶσος περιτετιλμένος τὰ πτερά.

Ib. *Inopemque paterni Et laris et fundi.* His property was confiscated.

Ib. *Paterni et laris et fundi.* Which his father had possessed near Venusia.

Ib. *Laris*, i. e. *domus.* Comp. note, Sat. II. 3. 165.

52. *Quod non desit*, i. e. *quod sit satis*, a competency.

53. *Quæ—cicutæ.* As hemlock is a poison, a question has been raised how Horace could speak of it here as a remedy. The Schol. supposes that *cicuta* is used *pro helleboro*, which Baxter adopts. Lambinus boldly removes the word, and substitutes *sicutæ*, cupping-glasses, but no one has ventured to receive his conjectural reading. Gesner regards it as used in its proper sense, *hemlock*, and thinks that as it is a frigorific, it would be useful in cooling poetic warmth. He compares Pers. Sat. V. 145: Calido *sub pectore mascula bilis Intumuit, quam non* extinxerit *urna* cicutæ. Doëring and Anthon similarly explain it as referring to doses administered in small quantities. The meaning of Horace's words is, that no drug, however potent, can relieve his poetic frenzy, if he does not, under his present circumstances, &c.

54. *Dormire.* Εὕδειν, to take repose, to lay aside the pen. Comp. Doëring *ad loc.* Or, interpret *sleep* in its literal sense, and comp. Sat. II. 1. 7.

55—57. Second excuse. His age.

55. *Euntes.* As they advance, as they roll on. *Omnia fert ætas animum quoque.*

Ib *Venerem convivia ludum.* Gallantly, sociality, gaiety.

Tendunt extorquere poëmata. Quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes, hic delectatur iambis;
Ille Bioneis sermonibus et sale nigro.
Tres mihi convivæ prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? quid non dem? Renuis tu, quod jubet alter;
Quod petis, id sane est invisum acidumque duobus.
Præter cætera me Romæne poëmata censes
Scribere posse, inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta, relictis
Omnibus officiis; cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque;

58—64. Third excuse Tastes are so different that he does not know what to write.

59. *Carmine.* Lyric poetry. *Horace notices the three classes of his writings, Odes, Epodes, and Satires.

Ib. *Iambis.* Comp. notes, Epist. I. 19. 23.

60. *Bioneis.* Bion, surnamed Borysthenites, both a philosopher and a poet, was notorious for the virtulence of his satire. Even Homer did not escape his acrimonious remarks.

Ib. *Sale nigro.* *Sal* is used as before, Sat. I. 10. 3: *Niger* is an appropriate epithet, expressive of the severity of the satire, as before, Epist. I. 19.—*versibus atris.*

61. This variety of tastes regarding compositions is compared with that of guests at table.

Ib. *Tres mihi convivæ.* The particle of comparison *sicuti* is omitted, as frequently.

Ib. *Prope.* *Almost* like.

64. *Duobus*, i. e. the two others.

65—86. Fourth excuse. He cannot write at Rome.

Ib. *Præter cætera.* Above all.

67. *Sponsum.* To go bail for him.

Ib. *Auditum scripta.* It was customary at Rome for authors to recite their works before friends, and ask their judgment regarding their merits.

Ib. *Relictis Omnibus officiis* Every matter of duty must be neglected to satisfy these urgent friends. Similarly Terent. Heauton. IV. 7. 13: *Mihi nunc, relictis rebus, inveniendus est.*

68. *Cubat.* Comp. Sat. I. 9. 18.

Ib. *In colle Quirini.* Mons Quirinalis was at the north of the city. Its name is derived from that of Romulus, to whom a temple was raised on it, at the spot where, it is said, he appeared to Julius Proculus.

69. *Aventino.* *Mons Aventinus* was at the southern extremity of the city. It is said to have derived its name from Aventinus Sylvius, a king of Alba, who was buried on it.

Intervalla vides humane commoda.—Verum
Puræ sunt plateæ, nihil ut meditantibus obstet.—
Festinat calidus mulis gerulisque redemtor ;
Torquet nunc lapidem, nunc ingens machina tignum ;
Tristia robustis luctantur funera plaustris ;
Hac rabiosa fugit canis, hac lutulenta ruit sus :
I nunc, et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus et fugit urbes,
Rite cliens Bacchi, somno gaudentis et umbra :

70. *Intervalla.* From one extremity of the city to the other.

Ib. *Humanè commodo.* The distance from the Quirinal to the Aventine hill, is called *humane commoda* in irony, for it was very great. Gesner and Doëring interpret *humanè—for human strength.* Baxter speaks of the respectful distance which the polite observe in saluting their superiors. Anthon translates; "a comfortable distance for a man to walk." Schol. Cruq. interprets *humanè, probè.* Lambin. Humano more commoda, hoc est non admodum commoda, ut sunt res humanæ quæ fere sunt incommodæ potiùs quàm commodæ. *Humanè* appears to me to be used in a sense similar to the Greek ἐπιεικῶς, *tolerably.* I would translate the words; *tolerably convenient,* or *delightfully agreeable,* &c.

Ib. *Verùm.* But it may be said, that however great the distance, *Puræ sunt plateæ,* &c., a person whilst walking can meditate.

71. *Puræ.* Clear, free from any impediments.

72. Horace replies, and shows how far it is true that the streets admit uninterrupted meditation.

Ib. *Calidus.* In a heat from exertion to get forward.

Ib. *Redemtor.* A contractor, a builder.

73. *Torquet.* Raises up, rears; or hurls, aims at, applying the word used for discharging a spear. Comp. Juven. Sat. III. 240: Longa coruscat Sarraco veniente abies, atque altera pinum Plaustra vehnnt, nutant altè populoque minantur and Sat. VII. 127: *Bellatore sedens curvatum hastile* minatur *Eminùs,* &c.

Ib. *Ingens machina.* Some machine like our windlass; or a kind of vehicle for carrying timber or blocks of stone.

Ib. *Tignum.* Juven. Sat. III. 237: *At hic tignum capiti incutit, ille metretam.*

74. Funeral proecssions and wagons meet in some narrow place where they can scarcely pass

Ib. *Robustis.* Strong, compact. The epithets form a fine contrast, tristia *funera,* robustis *plaustris.* Comp. Sat. I. 6. 42.

Ib. *I nunc.* Comp. note, Epist, I. 6. 17

Ib. *Canoros.* Melodious, harmonious.

78. *Rité cliens Bacchi.* "Due worshippers of Bacchus," i. e. duly enrolled amongst the followers of Bacchus. This deity, as well as Apollo, was regarded as a tutelary divinity of poets, and one of the summits of Parnassus was sacred to him.—A. This line plainly accounts for authors preferring the shades of the country to the city. The reason then is, either because *they*

Tu me inter strepitus nocturnos atque diurnos
Vis canere et contracta sequi vestigia vatum ? 80
Ingenium, sibi quod vacuas desumsit Athenas,

*are duly enrolled* amongst the followers of that god, who *gaudet somno et umbrâ*, and thus, as being enrolled, it was their duty to intimate their tutelary deity; or because *they are due worshippers*, and do imitate, &c. Neither of these pleases me. I would place a comma after *rite*, and interpret *εἰκότως*, naturally, reasonably, justly, and consider cliens Bacchi, somno gaudentis et umbrâ, as the explanation of this. In other words, Scriptorum chorus omnis amat nemus et fugit urbes—Ritè—because they are clientes Bacchi, somno gaudentis et umbrâ. Comp. Pers. Sat. III. 48 Jure: etenim id summum quid dexter senio ferret, where I would not explain jure as convenienter annis puerilibus, and connect it with what follows, but refer it to *sudans* in the preceding line, and translate—*with good reason*.

78. *Cliens Bacchi.* Comp. Epist. I. 19. 4.

Ib. *Somno gaudentis et umbrâ. Sed genus ignavum, quod* lecto gaudet et umbrâ. Juven. Sat. VII. 105.

80. *Contracta.* This word has been the source of perplexity to almost every editor of Horace. Some have given different readings, whilst others contend that the reading in the text is alone correct. The Schol. appears to have read *contacta*, which Torrent. adopts, and Hunter ably defends: but Bentley rejects, Vis me itæ sequi, ut tangam et pede pedem premam. Qui vero potiut fieri, ut *sequaris contacta ?* He proposes *non tacta*, i. e. *ante me intacta*, alluding to his introduction of Lyric poetry. Comp. Epist. I. 19. 21. 52. Sanadon gives *cunctata*, and interprets "doubtful," "uncertain." Baxter interprets *contracta*, "close," "cautious;" Dacier, "almost obliterated;" and Gesner, "narrow," "difficult to follow." Doering thinks that the reference is to poets retiring to lonely, remote, and confined places, and considers this use of the word as illustrated by Epist. I. 7. 12, Ad mare descendet et sibi parcet *Contractus* que leget. Transl. then, "sequestered, secluded." Anthon adopts *contacta*, and translates: "And to tread close in the footsteps of genuine bards until I succeed in coming up with them." I suspect that *contracta* does not express what the *vestigia vatum* ought to be, or have been, but *what they are in Rome*. They ought to be *libera*, unrestrained. The muse loves the freedom of rural rambles through the mountain and valley, or reclines under the grove or near the stream; but in Rome she cannot walk forth—her roving disposition must be laid aside, and instead of ranging amidst the delightful scenery of the country, she must confine herself at home, selecting that apartment for her retreat which is farthest from the uproar and noise of the street. According to this view, I would translate, "confined," "restricted," "circumscribed." Comp. Carm. III. 1. 33: *Contracta* pisces æquora sentiunt, and note Epist. I. 7. 12, Contractus*que leget*.

81. *Ingenium, quod*, &c. Two interpretations have been given to this passage. I. If it often happens that a student, although living in the retirement of Athens, and devoted to literary pursuits for seven years, ultimately is incapable of expressing his thoughts, and excites the laughter of the people, how much less can I, amidst the noise and turmoil of Rome, write lyric poetry? Thus Lambinus: "Ex urbe quietissimâ et otiosissimâ exsistun homines muti, qui tamen insenuerunt libris neque strepitu aut turbâ aut occupationibus

Et studiis annos septem dedit, insenuitque
Libris et curis, statua taciturnius exit
Plerumque, et risu populum quatit; hic ego rerum

impediti fuerunt, quo minus scriberent, quanto magis ex urbe Româ? vel quanto difficilius est in urbe Româ versus scribere?" II. If it often happens that a man of genius, even in Athens, when he appears in public, pensive and absorbed in meditation, excites the laughter of the people, why should I attempt, at Rome, to think of lyrics, as I am walking in the streets? Thus Anthon remarks: "The connexion in the train of ideas should be here carefully noted. It had been objected to Horace that he might very well make verses in walking along the streets. He is not satisfied with showing that this notion is false; he will also show it to be ridiculous. For, says he, at Athens itself, a city of but scanty population, compared with Rome, a man of genius who applies himself to study, who has run through a course of philosophy, and spent seven years among books, is yet sure to encounter the ridicule of the people, if he comes forth pensive and plunged in thought. How then can any one imagine that I should follow this line of conduct at Rome? Would they not have still more reason to deride me? Horace says *ingenium*, a man of genius, in order to give his argument the more strength. For if such a man could not escape ridicule even in Athens, a city accustomed to the ways and habits of philosophers, how could the poet hope to avoid it at Rome, a city in every respect so different?" Juvenc. gives both interpretations in his note: "Athenis, in urbe vacuâ et otiosâ excoli vix possunt literæ: parum in otio tanto et tantâ discendi facultate, per annos complures proficitur; quanto minùs Romæ. Vel, homo eruditus cum exit domo tacitus, et in aliquâ seriâ cogitatione defixus, ridetur a populo in ipsâ urbe Atheniensi, licet minîme populosâ: quanto magis rideatur Romæ?" It is evident that the prominent features of contrast are—ingenium and ego, vacuas Athenas, and hic—rerum Fluctibus in mediis et tempestatibus urbis, statuâ taciturnius, and verba lyræ motura sonum connectere. In other words the contrast is between a man of genius and Horace, Athens and Rome, silence and writing. It is plain also that the impossibility of meditation whilst walking along the streets of Rome has already been shown; and the subject dismissed at l. 76, for in the next line another subject is introduced. Anthon's interpretation, even for this reason without noticing others, should not be received. I adopt then the explanation given by Lambinus with some modifications, however, which will sufficiently appear from the subsequent notes on this passage.

81. *Vacuas.* Peaceful, retired, suited for literary pursuits. Comp. Epist I. 7. 45.

82. *Annos septem.* A definite for an indefinite number. Unless we suppose that Horace means by *ingenium*, himself, and intends to show the impracticability of his writing at Rome, for the bustle of which, a residence at Athens, has rendered him wholly unfit.

Ib. *Insenuit.* Not literally *has grown* old, but has studied so closely that he looks prematurely old, has devoted his whole attention. Comp. Epist, I. 7. 85: Imoritur studiis et amore *senescit* habendi.

83. *Statuâ taciturnius.* Comp. Lucian. Vit. Auct. 3: ἐγὼ γὰρ λάλος οὐκ ἀνδριὰς εἶναι βούλομαι; and Longin. de Sublim. IV.: ἐκείνου γοῦν ἧττον μέν ἂν φωνὴν ἀκούσαις ἢ τῶν λιθίνων.

Ib. *Exit.* In the sense *becomes, turns out to be*, as ἐκβαίνω also is used.

Fluctibus in mediis et tempestatibus urbis 85
Verba lyræ motura sonum connectere digner ?
Frater erat Romæ consulti rhethor, ut alter
Alterius sermone Meros audiret honores,

Comp. Epist. ad Pison. 22 : Currente rotâ cur urceus *exit* ; Pers. Sat. VI. 60 : Manius hic generis prope major avunculus exit ; and Toup. on Longin. de Sublim. XIV. : sub init.

84. *Et risu populum quatit.* At his not being able to converse on commonplace subjects—at his devoting so much time and trouble to pursuits, the result of which has been, that he cannot speak. Comp. Pers. Sat. III. 78 : Non ego curo Esse, quod Arcesilas ærumnosique Solones, obstipo capite, et figentes lumine terram, Murmura cùm secum et rabiosa silentia rodunt, Atque exporrecto trutinantur verba labello, Ægroti veteris meditantes somnia, " gigni De nihilo nihil, in nihilum nil posse reverti." Hoc est quod palles ? cur quis non prandeat, hoc est ? *His populus ridet.*

Ib. *Populum.* At Athens ? Or is it general ? If the first, comp. Sat. I. 1. 64 : Ut quidam memoratur *Athenis* Sordidus ac dives populi contemnere voces sic solitus *Populus* me sibilat.

Ib. *Rerum Fluctibus in mediis*, &c. These words, in my judgment, do not refer to the noise or turmoil of Rome. That has been already noticed, l. 79. I interpret them as referring to the ferment of public business, the political agitations which disturbed the metropolis of the world. Comp. l. 47 : Civilisque rudem belli tulit *æstus* in arma ; Carm. I. 14 : O navis referent in mare te novi *Fluctus* ; Epist. I. 1. 16 : Et mersor civilibus *undis* ; Cic. de Orat. I. 1 : Turbulentissimæ *tempestates* exstiterunt.—Hoc tempus omne post consulatum objecimus üs *fluctibus* ; Pro Milon. 2 : Equidem ceteras *tempestates* et procellas in illis duntaxat *fluctibus concionum.*

Ib. *Urbis. The* city, as Carm. III. 6. 13 : Pœnè occupatam seditionibus Delevit *urbem* Dacus et Æthiops.

86. *Digner.* Think a fit occupation. The meaning of the passage may, perhaps, be elucidated to the apprehension of my young readers, by substituting *university* for Athens, and *London* for Rome. What Horace says here, then, is the same as if we should say : the genius who has chosen an university as a retreat, and has devoted himself for a long time to literary pursuits, generally becomes more silent than a statue, and is an object of ridicule to the vulgar. How absurd would it be for me to think of writing lyrics in London ? If a life of study in the seclusion of an university makes a man silent, and an object of ridicule, how absurd for me, amidst the agitations of the capital of a vast empire, to attempt " to wake the music of the lyre ?" A life of study, in the very resort of studies, produces silence—the man who retires to cultivate literature at literature's own retreat becomes an object of ridicule—how impracticable for me at Rome to speak in numbers—how ridiculous to be writing lyrics in the focus of all those political movements on which the safety of an empire and even the peace of the world depend ?

87. Fifth excuse. If he write himself he must listen to the writings of others ; if he expects to be praised, he must praise. To these annoyances he does not choose to submit.

Ib. *Frater.* This seems to denote the close friendship which existed

Gracchus ut hic illi foret, huic ut Mucius ille.
Qui minus argutos vexat furor iste pœtas ? 90
Carmina compono, hic elegos, mirabile visu
Cælatumque novem Musis opus ! Aspice primum,

between them, and not relationship. The *Rhetor* was ita *frater consulti* ut &c. Comp. Epist. I. 3. 35. *To this reading Bentley objects, Quid tum postea? quid in hoc vituperas? quid prohibet, cur non, ut meros, ita et mutuos honores audirent? He proposes *Pactus* erat Romæ *consulto* rhetor, which is adopted by Anthon.

88. *Meros—honores*: Nothing but compliments.

89. *Gracchus*. Both Tiberius and Caius Gracchus were distinguished for their eloquence. Cic. de Orat. I. 9: Omnium mihi videor, exceptis, Crasse, vobis duobus *eloquentissimos* audisse *Ti et C. Sempronios*. Tiberius, perhaps is referred to here, of whom Cic. Brut. 27: Utinam in *Ti Graccho*, Caio Carboneque talis mens ad rempublicam bene gerendam fuisset, *quale ingenium ad bene dicendum fuit!* profecto nemo his viris gloriâ præstitisset. It is unnecessary to remind the reader of the cause in which the eloquence of the Gracchi was exerted, or the fatal result of their opposition to the nobility.

Ib. *Hic*. Rhetor. Illi; jurisconsulto.

Ib. *Mucius*. Commentators have caused some confusion here by not perceiving to what Mucius' reference is made.—There were three celebrated lawyers of this name, P. Mucius Scævola, and two Q. Mucii Scævolæ. P. Mucius Scævola, consul A. U. C. 620, the same year that Tiberus Gracchus was tribune, is the person here mentioned. Q. Mucius Scævola, son of that Publius, and called by Crassus, Cic. de Orat. I. 39: Jurisperitorum eloquentissimus, eloquentium jurispertissimus, was the colleague of Crassus in the consulship, A. U. C. 658, whilst the Q. Mucius Scævola, under whose care Cicero was placed by his father on assuming the *toga virilis*, was the son-in-law of Lælius, and the father-in-law of L. Crassus the orator. Bentley insists that we should read *Crassus* for *Gracchus*. *Crassus* and *Scævola* were contemporaries, and colleagues in tribunato, censorship, and consulship, A. U. C. 659. Gracchus was much senior to Mucius, and inferior to him in eloquence. *Crassus* and *Mutius* support the dialogue in the first book of Cic. de Orat.

90. *Argutos*. Melodious, harmonious. Such they appear to themselves.

91. *Carmina compono*. Horace classes himself amongst the vain poets, to give effect to his exposure of their weakness.

92. *Cælatumque novem Musis opus*. Bentley examines this passage at great length with his usual acuteness. He contends that, according to the reading in the text, it cannot be applied to both *carmina* and *elegos*, or to *elegos* alone, but placing a comma after *opus* must be regarded as descriptive of the *vacua Romanis vatibus*. But as *cælatum* even thus offends him, he introduces *sacratum* on conjecture. Since *opus calatum novem musis*, could mean nothing but a work adorned by sculptures of the nine muses, as Ovid. Met. XIII. 110: Nec clypeus vasti *cælatus imajine* mundi. "Si *cælatum* hic quivis modo retinias, de *Ardificio* mecum interpreteris."—Bent. Baxter refers *opus* to both *carmina* and *elegos*, but ἀσυνδέτως, and cites for the explanation of *cælatum* the remark of Vet. Schol.: Pictum, affabre variegatum: and of Sch. Cruq.: Omni genere poeseos quasi ad vivum expressum. Doëring,

Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus ædem! 94
Mox etiam, si forte vacas, sequere, et procul audi,
Quid ferat, et quare sibi nectat uterque coronam
Cædimur, et totidem plagis consumimus hostem

compares the Greek expression ἑπτὰς γλυπτὸν καὶ τοξευτόν, already cited by Bentley. Anthon translates: "And polished by the hands of the nine Muses." I understand the passage as expressing the fulsome compliments which pass between Horace and the elegiac poet; the former praising the elegies, the latter the odes. *Mirabile visu* is the common phrase for any thing surprising or wonderful and *cælatum novem Musis* means that the work was so good as to appear the composition of the nine Muses; i. e. as our phrase is, the work bore their impress on it. Suppose, then, that the writings are compared with a relievo, so wonderfully executed that the nine Muses might be pronounced the artists.

93. *Molimine.* Stateliness, dignity, an heir of consequence.

Ib. *Circum-Spectemus.* Separated by tmesis. Cruquius' opinion, that *circum* is a separate word, meaning either the *circus maximus* or *the theatre* is unique in absurdity.

Ib. *Vacuam Romanis vatibus.* Commentators regard *Romanis vatibus* as the ablative, and some explain *vacuam Romanis vatibus* as an assertion of those vain poets, that the temple must be destitute of the writings of Roman poets, unless theirs are placed there. But Bentley explains *vacuam vacantem, liberam apertam,* in which he is followed by Gesner and Doëring. Thus the meaning is, *open for Roman poets,* Juvenc. thinks that these poets regretted that the library should be almost full of Greek authors, whilst it did not possess Roman compositions, and particularly their own, which were so much superior.

94. *Ædem.* The temple of the Palatine Apollo, in which poets were accustomed to recite their works. Comp. note, Epist. II. 1. 217. Some explain this, not with reference to the temple of the Muses, but to the house of some nobleman, where recitations were wont to be held,; but *ades* suigulas, must mean "a temple."

95. *Vacas.* Have leisure, are disengaged, have time to listen to trifles. Juven. Sat. I. 21: *Si vacat* et placidi rationem admittitis, edam, favours the ancient reading *vacat.*

Ib. *Sequere,* scil. Us into the temple.

Ib. *Procul,* Standing at a little distance from us, hard by. Not too close, for the knowledge that a stranger was listening might impose a restraint. Lambinus thinks that *procul* is used as Florus was then at a distance. Comp. note. Sat. II. 6. 105.

96. *Ferat,* i. e. produce, recite.

97. *Cædimur et totidem,* &c. Lambinus explains this as referring to the recitations in which each retaliates on the other. He reads his writings to me, and I in return read mine to him. After this literary conflict we separate, each, by the other's declaration, a consummate poet, just as gladiators after a contest which lasted during the day, at last part, without wound or injury. Torrentius thinks that the poets, complimenting each other, are compared with gladiators contending. As they return each other's blows, so the poets

Lento Samnites ad lumina prima duello.
Discedo Alcæus puncto illius: ille mœ quis?
Quis nisi Callimachus? si plus adposcere visus 100
Fit Mimnermus, et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Cum scribo, et supplex populi suffragia capto:

return each other's compliments. This interpretation is adopted by Doëring and Anthon.

98. *Lento—duello.* The Schol. gives as the explanation of *lento*, the manner in which these *Samnites* fought. It was *pugna stataria*, in which neither moved from the position which he had once assumed. Gesner thinks that it may be from their using only foils, with which there is nothing decisive, or at least, not for a long time.

As they fought only for the amusement of those who were at the entertainment, the contest was *lentum*. No decisive blows were given by either. The battle was merely an exhibition of skill in the use of foils, which, of course, occupied a long time, and particularly so, in the estimation of persons who were in the habit of seeing, at the shows of gladiators, one or other of the pair slain soon after the conflict commenced. Thus Anthon, from F.:—"These bad poets, paying their compliments to each other, are pleasantly compared to gladiators fighting with foils. The battle is perfectly harmless, and the sport contiues a long time (*lento duello*). These diversions were usually at entertainments, by early candle-light, and the gladiators were armed like ancient Samnites." Comp. Doëring also *ad loc.*

Ib. *Samnites.* Comp. note, Sat. II. 6. 44.

Ib. *Ad lumina prima.* We have met a similar phrase, Sat. II. 7. 33, on which vid. note, and thence it may appear that it is equivalent here to—*at some splendid entertainment.* At such it was not unusual to introduce a combat of gladiators for the amusement of the guests. The custom appears to have been of Campanian origin. Liv. lib. IX. 40: Et Romani quidem ad honorem Deûm insignibus armis hostium usi sunt: Compani, ab superbiâ et odio Samnitiam, gladiatores (quod spectaculum inter epulas erat) eo ornatu armarunt, Samnitiumque nomine compellârunt. According to the above interpretation, *ad* means *during*, *at*, but if *to*, *until*, be preferred, the contest of the gladiators must be supposed to continue all day until dusk.

99. *Alcæus.* An Alcæus. Comp. note, Epist. I. 19. 28.

Ib. *Puncto illius.* By his vote, in his judgment. The votes given at the *comitia* were marked by dots or points on tablets. Hence *punctum* is used for vote, *opinion.*

100. *Callimachus.* A natlve of Cyrene, an elegiac poet. He lived in the time of Ptolemy Philadelphus. Some of his epigrams and hymns, and an elegy, are extant.

101. *Mimnermus.* Comp. note, Epist. I. 6. 65. From what Horace says here it appears that Mimnermus was regarded as superior to Callimachus.

Ib. *Optivo.* Either *adoptivo*, or which he wished for. Sch. Cruq.: *Adoptivum nomen* means the name which a person, who has been adopted, assumes—scil. the name of the person who adopts him.

102. *Multa fero*, scil. in listening to poets reciting their compositions.

Ib. *Irritabile.* Ὀξύχολον.

Idem, finitis studiis, et mente recepta,
Obturem patulas impune legentibus aures.
Ridentur, mala qui componunt carmina: verum
Gaudent scribentes, et se venerantur, et ultro,
Si taceas, laudant, quicquid scripsere, beati.
At qui legitimum cupiet fecisse pœma,
Cum tabulis animum censoris sumet honesti;

103. *Cùm scribo, et supplex populi suffragia capto.* For then he is afraid to offend them, lest this offence might give their minds a bias against his writings. He is then a candidate soliciting votes in his favour, and must cautiously avoid offending those who have it in their power to prevent his success

104. *Idem.* And yet I, that same person, who so readily attended to the recitations of others, now that my poetical pursuits are laid aside, &c

Ib. *Mente receptâ.* A poet is *male sanus.* Comp. Epist. I. 19. 3, and note; Sat. II. 3. 230. When he has given up the pursuit, he is *mente receptâ,* he has recovered his reason.

105. *Obturem—aures.* As Ulysses stopped the ears of his comrades, lest they should hear the song of the syrens.

Ib. *Impunè.* Without any danger.—B. from Cruq.

Gesner's remark is: Impune potest negare operam aurium recitantibus qui ipse recitare non cupit.

As my adversaries have nothing more which they can attack.—D. "Without fear of their resentment."—A. Thus *impunè* is connected with *obturem.* I would join it with *legentibus,* but explain as Gesner does; i. e. those persons recite *impune* who recite to a person who does not recite in return. Comp. Juven, Sat. I. 3: Impune *ergo mihi* recitaverit *ille togatas, hic elegos?* Impune *diem consumpserit ingens Telephus.*

106. Sixth excuse. A bad poet may be contented with his writings, however defective, a good one cannot. Horace *will* not write what is bad, and he does not choose to undergo the trouble and anxiety of writing what is good.

Ib. *Ridentur mala,* &c. Comp. Sat. I. 1. 66: *Populus me sibilat, at mihi plaudo.*

107. *Ultrò.* Of themselves

108. *Beati.* Self-satisfied, in happy self-complacency. Doëring in his note connects this with *scripsere,* and explains *quicquid beato quasi et dulci animi sensu scripserunt.*

109. *Legitimum.* Genuine, regular, in accordance with the laws of art.

110. *Tabulis,* scil. *tabulis* certatis. Comp. note, Sat. I. 10. 72.

Ib. *Animum censoris—honesti.* "The idea intended to be conveyed is, that such a writer as the one here described will take his waxed tablets, on which he is going to compose his strains, with the same feelings that an impartial critic will take up the tablets that are to contain his criticisms. For as a fair and honest critic will mark whatever faults are deserving of being noticed, so a good poet will correct whatever things appear in his own productions worthy of correction."—A. Anthon seems to have misunderstood the remarks which he intended to translate. Doëring's words are: bonus scriptor tabulas ceratas, in quibus scribat, eo animo sumet, quo severus et honestus censor

Audebit, quæcunque parum splendoris habebunt,
Et sine pondere erunt, et honore indigna ferentur,
Verba movere loco, quamvis invita recedant,
Et versentur adhuc intra penetralia Vestæ.

sumit tabulas censorias; quemadmodum enim bonus censor notanda in tabulis censoriis notabit, ita bonus scriptor corrigenda in tabulis ceratis corriget. From which I understand him as referring to a strict and impartial *censor* not critic. In other words, he seems to have taken *censor* in its literal sense. This appears from his next note, in which, when explaining *splendoris*, he says, *refer hanc locutionem ad censorem, qui equiti Romano*, parum splendoris habenti (*splendori, qui Equiti ob ejus divitias tribuebatur, non respondenti*), equum adimebat. The duty of an author desirous of writing a finished poem is compared with that of an upright censor, who erases from the roll the names of unworthy senators or knights, and the reference is not to the time at which the author takes up his tablets to write, but at which he reviews what he has already written on them. Comp. Demosth. de Coronâ, 60: καὶ παραλαμβάνειν᾽ ἅμα τῇ βακτηρίᾳ καὶ τῷ συμβόλῳ τὸ φρόνημα τὸ τῆς πόλεως νομίζειν ἕκαστον ὑμῶν.

111. *Audebit.* He will have the resolution, he will not hesitate.

Ib. *Quæcumque parum splendoris habebunt.* Inelegant words, which are deficient in dignity. Thus the censor deprived that knight of his horse, whose style did not accord with what was expected from a person of his rank and income.

112. *Sine pondere.* Trifling, insignificant. Comp. Epist, ad Pison. 320: *Fabula nullius Veneris* sine pondere *et arte.*

Ib *Ferentur.* Shall be considered.—B. D. Shall be swept along.—G. who thinks that the metaphor is drawn from the turbid water, of a torrent. He compares as illustrative, Sat. I. 4. 11., and l. 120:

113. *Movere loco.* The reference to the office of *censor* is here apparent. It was his duty to remove or degrade (*more loco*) those on whom he placed his *notæ.*

Ib. *Quamvis invita recedant.* Lambinus interprets: although they please him so much that he feels reluctant to remove them. I regard the author's reluctance to remove them, as arising not from any particular liking for them, but from the confusion which their removal causes in his lines, and the difficulty of finding good substitutes.

114. *Et versentur adhuc,* &c, i. e. although they may appear inviolable. Turneb. Thus the reference is to the temple of Vesta, as a sanctuary affording protection to those who fled to it. Lambinus explains the passage as denoting that the poem was still *domi, penitus abditum,* not yet published, and remarks the liking which we usually feel for what is *nostrum et domesticum.* Thus *Vesta* is used for *focus,* and that for *domus.* But this evidently is not the meaning of the passage, as the point of *quamvis* is lost, for the time at which an author ought to correct his works, is of course, before publication, since *semel emissumvol at irrevocabile verbum.* Gesner remarks: Intra penetralia Vestæ Palladium est quo nihil carius. Doëring: Et adhuc, tanquam in Vestæ sacrario, quod erat in ædium penetralibus, intacta et inviolabilia lateant, h. e. et adhuc intacta in scriptoris scrinio serventur. Anthon's observation is: "'Within the inmost sanctuary of Vesta;' i. e. within the re-

Obscurata diu populo bonus eruet, atque 115
Proferet in lucem speciosa vocabula rerum,
Quæ, priscis memorata Catonibus atque Cethegis,
Nunc situs informis premit et deserta vetustas:
Asciscet nova, quæ genitor produxerit usus.

cesses of his cabinet or closet. *Penetralia Vestæ* is a figurative expression. None but the *Pontifex Maximus* was allowed to enter within the inmost shrine of the temple of Vesta, and with this sacred place is the poet's cabinet compared. Here his works are in a privileged abode, inaccessible to the criticisms of the public, and it is here that the poet himself should act the part of a rigid censor, retrench whatever is superfluous, and give the finishing hand to his pieces." As the inmost part of the temple of Vesta was considered so sacred that the Pontifex Maximus only was permitted to enter it, and as it was there that the Palladium was kept, the token of perpetual dominion, *versari intra penetralia Vestæ* seems to have been a proverbial expression for being an object of the utmost veneration; i. e. *res non tangenda*, as Baxter expresses it.

Ib. *Adhuc.* Either "up to this time" or "still, even yet."

115. *Bonus. Benignus.*—L. *Æquus.*—B. scil. *poeta* or *scriptor.*—D. The subject of *eruet* is, *is qui legitimum cupiet fecisse poema*, the same as of *sumet, audebit, asciscet*, &c. Interpret, *bonus* then, skilful, felicitous, or rather obliging, kind. It is owing to the poet's kind interference that words which have long remained in obscurity are once more brought before the view of the people The construction is: Is bonus eruet populo atque proferet in lucem speciosa vocabula rerum, diu obscurata, Quæ memorata priscis Catonibus atque Cethegus informis situs et deserta vetustas nunc premit.

116. *Speciosa.* "Expressive."—A. Thus Doëring explains: *rerum speciem luculenter exprimentia. Attractive, fascinating, striking*, approach nearer the meaning of the word here, although they do not fully express it. Horace says that ancient terms are *specioso* when introduced in modern compositions.

117. *Memorata*, i. e. used.

Ib. *Priscis—Catonibus.* M. Cato the censor, born A. U. C. 519—died, 603. He is called *Priscus*, on account of his adherence to the simplicity of primitive manners. Comp. note, Epist. I. 19. 13. As to *Catonibus* for *Catone*, comp. note, Epist. I. 1. 64.

Ib. *Cethegis.* M. Cethegus was consul, A. U. C. 548. Ennius styles him, *Flos delibatus populi, suadæque medulla.*

118. *Situs.* The mouldiness or rust contracted by disuse.

Ib. *Deserta.* Neglected, forsaken.

119. *Genitor produxerit usus.* Comp. Epist. ad Pison. 71: Quæ nunc sunt in honore vocabula, si volet *usus*, Quem penes arbitrium est et norma loquendi. Doëring interprets *produxerit, publicaverit.* Thus the *nova verba* which the poet is to use are those which have been adopted in colloquial use, and *usus* is either usage, or the necessities of intercourse. In either sense *genitor* is appropriate, as usage or necessity may justly be called the parent of language. But I am disposed to think that the poet refers not to the introduction of words already in use, but to the invention of new words. Interpret *usus* then *necessity*, and comp. Epist. ad Pison. 48: Si forte *necesse est*

Vehemens et liquidus puroque simillimus amni 120
Fundet opes, Latiumque beabit divite lingua.
Luxuriantia compescet, nimis aspera sano
Levabit cultu, virtute carentia tollet:
Ludentis speciem dabit, et torquebitur, ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur.

Indiciis monstrare recentibus abdita rerum—Fingere cinctutis non exaudita *Cethegis* Contiget, dabiturque licentia sumta pudenter: Et *nova fictaque nuper* habebunt *verba* fidem.

120. *Vehemens.* In scansion a dissyllable—vēmens. The author is compared with a river. Hence the epithets *vehemens*, and *liquidus*.

Ib. *Liquidus.* Clear, not *lututentus*, as Lucilius Sat. I. 4. 11.

121. *Opes.* His treasures, the rich stream of words and sentiments.

Ib. *Beabit.* Enrich.

122. *Luxuriantia compescet.* The same as *ambitiosa recidet ornamenta*—Epist. ad Pison. 447. The reference is to a vine-dresser pruning what requires the knife. Gesner thinks that *compescere* is properly applied to keeping cattle from straggling. But comp. Virg. Georg. II. 370: *Et ramos* compesce *fluentes*.

122. *Sano—cultu.* Not exceeding bounds, nor attempting too high a polish, for *sectantem levia nervi deficunt*.

123. *Levabit.* The first syllable is short—in *levo, are*, "*raise, elevate.*"

Ib. *Virtute carentia.* Deficient in spirit, too tame.

124. *Ludentis.* Either of a pantomimist in the theatre; or of a person sporting. The first is explained by what follows *et torquebitur*, &c. The other may denote that the work will appear to be written with so much ease, that the author will be regarded as if *ludens*, not making any effort, but only amusing himself. Then *et torquebitur*, &c., shows that notwithstanding the apparent ease, he labours much. Thus Sch. Cruq.: Quamvis ludere videatur tamen laborem ostendet. Comp. Epist. ad Pison. 240: Ex noto fictum carmen sequar, ut sibi quivis speret idem; sudet multum, frustraque laboret Ausus idem.

Ib. *Speciem dabit*, i. e. will present the appearance.

Ib. *Et torquebitur, ut qui*, &c. "The idea intended to be conveyed by the whole passage is this: that as the actor who dances the part of a satyr or a cyclops, throws himself into different attitudes, and moves his limbs in various ways, so he who composes verses should transpose, vary, bring forward, draw back, and, in general, keep shifting his words and expressions in every possible variety of way."—A. From Doëring, Lambinus, Juvenc., &c. adopt the interpretation given in the preceding note; i. e. although apparently making no exertion, yet he will devote much labour and diligent attention to his writings. Baxter interprets: he will become whatever he pleases. As the pantomimist knows every kind of gesticulation and dance, thus he also *dramatic characters*.

Horace appears to me to say, that the good poet will display so much ease in his compositions that no trace of labour can be discovered, and that the variations of his style, as he adapts it to different subjects, will resemble the movements of the pantomimist when he represents different characters. They

Prætulerim scriptor delirus inersque videri
Dum mea delectent mala me, vel denique fallant,
Quam sapere, et ringi. Fuit haud ignobilis Argis,

require much preparatory exercise, and even in the execution are laborious, but they appear to be achieved with perfect ease, and a graceful flexibility which adapts itself to every situation.

125. *Nunc Satyrum—movetur.* The allusion is to the representation of characters by pantomimic action, gesticulation and dancing. Both Augustus and Mæcenas were fond of this amusement, and frequently witnessed the performance of Bathyllus, of whom Pers. Sat. V. 123: *Tres tantùm ad numeros* Satyri moveare Bathylli. The construction of *Satyrum movetur* is the same as that of *Saltaret Cyclopa*, Sat. I. 5. 63, for *moveor* is used for *salto*. Thus Epist. ad Pison. 232: *Ut festis matrona* moveri.

Ib. *Nunc agrestem Cyclopa.* It is plain from *nunc* being used here that the gesticulation or dancing was not of the same kind in the representation of a satyr as of a cyclops. Baxter says that the former was *mollissimum saltationis genus*, the latter *durisimum genus*. But this difference, although probable, requires proof.

126. *Prætulerim scriptor*, &c. Sch. Cruq. seems to consider these words as playfully said by Horace. Lambinus regards it as an expression of the sentiments of those poets, who gaudent scribentes et se venerantur et ultrò, &c.

Gesner explains—as if some one said—"'if writing well requires so much labour, I prefer to be esteemed insane, and be satisfied with myself,' to which the poet answers from l. 141."

Doëring thinks that this is said by a bad writer, who answers Horace by expressing his indifference to the estimation in which he may be held, pro vided he is pleased with his own folly, and gives, as an illustation in point, the case of the Argive.

The opinion of Schol. appears to me to be the correct view of this passage. Horace excusing himself for not writing, says, that as good poetry is too troublesome, he would write what is bad, and even prefer doing so, if his defects were to give him any pleasure, or even escape his observation, but unfortunately his taste is too fastidious, he knows what poetry ought to be, and therefore he cannot enjoy the delusion of those who *laudant quicquid scripsere beati.*

127. *Dum mea delectent mala.* In reference to l. 101. Verum Gaudent scribentes, et se venerantur, &c.

Ib. *Denique.* At all events, at least.

Ib. *Fallant.* Or if not pleased with them, provided I am ignorant of them, do not know that they are *mala*, blemishes, defects.

128. *Sapere*, i. e. know what are the beauties or defects in composition, be a good judge of poetry. Transl. *to be wise, know what is right*, or in some such way, for we must repeat it in translating l. 141.

Ib. *Et ringi.* Dogs when on being provoked show their teeth, are said *ringi*. Hence (says Lambinus) it is applied to those who smother their vexation, and appear cheerful, although they are internally grieved, and dissatisfied with themselves. He regards *sapere et ringi*, therefore, as equivalent to *be an excellent poet, but yet dissatisfied with myself.* Thus Juvenc. also in his

Qui se credebat miros audire tragœdos,
In vacuo lætus sessor plausorque theatro,
Cætera qui vitæ servaret munia recto
More ; bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis,
Et signo læso non insanire lagenæ,
Posset qui rupem et puteum vitare patentem,
Hic ubi cognatorum opibus curisque refectus,
Expulit helleboro morbum bilemque meraco,

interpret. and note. Doëring interprets—to inveigh with severity against the vices of men, to write satires ; but this does not agree with the context. The speaker appears to me to say that he would prefer being considered a bad writer, provided his writings gave him pleasure, or at least he did not know that he was such, than be a good one, and ever out of humour—scil.—ever dissatisfied with what he had written, and labouring to improve it ; i. e. he says self-satisfied ignorance is preferable to discontented knowledge. "If ignorance be bliss, 'tis folly to be wise."

128. *Haud ignobilis.* Sch. Cruq. says that his name was Lycas, which Baxter, of course, adopts.

Ib. *Argis.* At *Argos* or *Argi*, the city of Peloponnesus. Aristotle in his treatise *de Mirabilibus* relates a similar story of a person at Abydos. Hence Cruquius wishes *Argis* to be used μετωνυμικῶς for *Argivis ;* i. e. fuit haud ignobilis aliquis ex Argivis. Baxter adopts this, and interprets *apud Græcos.* I prefer the first.

129. *Credebat.* With the sense of habit, as repeatedly before.

131. *Servaret.* Observe, perform, discharge.

132. *Sanè.* Really, sincerely ; or *unquestionably.*

Ib. *Amabilis.* Kind, attentive.

134. *Signo læso—lagenæ.* It was customary amongst the Romans to place impressions of their seals even on the most trifling articles to guard against theft. Thus Cicero. Phil. II. 27, objects to Antony—Nihil erat clausum, nihil *obsignatum*, nihil scriptum. Juven. Sat. XIV. 130 : Necnon differre in tempora cœnæ Alterius conchem æstivam cum parte lacerti *signatam.* And Tacitus, Annal. II. 2 : Ac vilissima utensilium *annula clausa.* Here the cork of the wine bottle is supposed to have been sealed. Comp. Pers. Sat. VI. : Et *signum* in vapidâ naso tetigisse *lagenâ.*

Ib. *Læso.* The slave broke the seal, and drank some of the wine.

134. *Insanire.* Rave with passion on account of the slave's having broken the seal.

135. *Rupem.* Either so as not to strike against it ; or not to throw himself from it.

Ib. *Vitare.* Keep clear of.

Ib. *Patentem.* Either that was in his way ; or open, uncovered.

137. *Helleboro.* Comp. Sat. II. 3. 82.

Ib. *Bilem.* As madness was supposed to originate in a derangement of the bile. Hence *atra bilis* used for *insania*, as in Greek μελαγχολια.

Ib. *Meraco.* Pure, undiluted. The violence of the disorder required a strong remedy.

Et redit ad sese: "Pol, me occidistis, amici,
Non servastis," ait, "cui sic extorta voluptas,
Et demptus per vim mentis gratissimus error."
Nimirum sapere est abjectis utile nugis,
Et tempestivum pueris concedere ludum;
Ac non verba sequi fidibus modulanda Latinis,
Sed veræ numerosque modosque ediscere vitæ.
Quo circa mecum loquor hæc, tacitusque recordor;
Si tibi nulla sitim finiret copia lymphæ,
Narrares medicis: quod quanto plura parasti,
Tanto plura cupis, nulline faterier audes?
Si vulnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba,

140. *Error*, scil. the delusion under which he had laboured as to the tragedians. Compare Virg. Æn. X. 392: Gratus*que parentibus* error.

Seventh excuse. Verses may be a fitting amusement for youth, but the study of practical wisdom is more suitable to his present age.

Ib. *Nimirum*. And yet without doubt.

Ib. *Sapere*. The poet takes up the word from line 128, but although preserving the allusion, gives it a more extended signification, not referring it to the knowledge possessed by a good writer, but that practical wisdom which it is the duty of every one to cultivate.

Ib. *Abjectis—nugis*, scil. writing verses. Comp. note, Sat. I. 9. 2.

142. *Tempestivum*, "Which suits their age."

143. *Fidibus*, scil. *lyræ*.

144. *Numerosque modosque*. The poet felicitously applies the terms proper to composition, to the conduct of life. *Numeri* refer to the *verba* as *modi* to the *fides*, or *numeri modique* are used simply for the harmony of metrical arrangement.

145. *Recordor*. Ponder, consider, or rather as our phrase, con them over. The poet artfully contrives to give advice to his friend whilst he professes to tell his own private reflections. Vafer tangit vitium ridentis amici. Comp. Epist. I. 3. 26: Quodsi Frigida curarum fomenta relinquere posses.

146. Thirst and avarice are compared. Zeun. remarks that Aristippus first used the illustration.

145. *Narrares medicis*. Thinking it symptomatic of dropsy.—B.

147. *Quòd*. That.

Ib. Quanto plura parâsti. Cracit amor nummi quantum ipsa pecunia crescit. Juven.

148. *Nulline faterier audes?* If you were oppressed with thirst which could not be satisfied, you would consult a physician as to what remedy he would prescribe. Is there no one to whom you have the courage to confess that your desire of wealth increases in proportion to its acquisition?

149. *Monstratâ*. Prescribed, ordered, "exhibited" is the medical phrase.

150. *Fieret levius*. Relieved.

Ib. *Fugeres*. You would refuse.

Proficiente nihil, curarier. Audieras, cui
Rem di donarint, illi decedere pravam
Stultitiam : et, cum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem?
At si divitiæ prudentem reddere possent,
Si cupidum timidumque minus te; nempe ruberes,
Viveret interris te si quis avarior uno.
Si proprium est, quod quis libra mercatus et ære est,
Quædam, si credis consultis, mancipat usus:

151. *Curarier.* To be treated with, to seek relief from, "to be doctored by." Comp. note, Epist. I. 16. 24.

The illustration is applied. If the root or herb prescribed for the cure of a wound did not give you relief you would no longer apply it; will you then continue to take the advice of those who told you that wisdom was entailed on the possession of riches, when you find yourself no wiser since you became richer?

Ib. *Audieras,* scil. from common report, which usually ascribes wonderful powers to wealth.

152. *Decedere.* Retires, departs, flies from.

Ib. *Pravam stultitiam.* As before, Sat. II. 3. 220.

153. *Ex quo,* scil. tempore. *Plenior;* richer.

Ib. *Uteris monitoribus.* As the Greek phrase χρῆσθαι σύμβουλοις.

Ib. *Monitoribus isdem.* Those who told you that wealth brought wisdom with it.

156. *Cupidum timidumque minus.* For he *qui cupit aut metuit* can never be happy. *Cupidus;* as to the acquisition of more—*timidus;* as to the loss of what he has.

Ib. *Nempe.* Assuredly, then indeed.

158. *Proprium est.* That is his own property.

Ib. *Librâ—et ære.* This expression is derived from the time when the Romans had no coined money, or *asses* of a pound weight. The weight of brass was then the standard by which the value of commodities was estimated, and, of course, the *libra* was necessary in making purchases to effect an accurate exchange. Hence to say that a thing was bought *librâ et ære,* is the same as to say that the transfer was legally effected. The due formalities attendant on transfer of rights over persons made in this way were these: Beside the seller and the purchaser, there were a *libripens* with a brazen balance, five Roman citizens beyond the age of puberty, and an *antestatus.* The purchaser held a brazen coin, pronounced the words—Hunc ego hominem ex jure Quiritium meum esse aio, isque mihi emptus est hoc ære æneâque librâ, struck the balance with the coin, and gave it as a price to the seller. This was called *mancipatio* or *liberatio librâ et ære.*

159. *Quædam, si credis consultis,* &c. This is not a deduction from the preceding line, but what follows is drawn as an inference from both. Thus the force of *si,* l. 158, still continues.

Ib. *Mancipat.* Gives a title to, makes our own.

Ib. *Usus.* If a person held possession of any thing for a number of years, this gave him a title to it as his own property; i. e. he might claim it by

Qui te pascit ager, tuus est ; et villicus Orbi,
Cum segetes occat, tibi mox frumenta daturas,
Te dominum sentit ; das nummos, accipis uvam,
Pullos, ova, cadum temeti : nempe modo isto
Paulatim mercaris agrum, fortasse trecentis,
Aut etiam supra, nummorum millibus emptum
Quid refert, vivas numerato nuper an olim ?
Emptor Aricini quondam Veientis et arvi

right of prescription, although he could not prove that he originally was the legal possessor of it. This was called by the Roman lawyers *usucapio*. The time of possession which gave a title varied in different ages. Cicero says that formerly the law was—res mobilis *anno uno*, immobilis *biennio* capiebatur. But Justinian remarks that "res mobiles per *triennium*, immobiles vero per longi temporis possessionem, id *est* inter præsentes *decennio*, inter absentes *viginti annis* usucapiantur." To this, it is generally believed, reference is made here, but Baxter correctly rejects this opinion, and understands *usus* as denoting *usufructus*, the enjoyment of the produce.

160. *Qui te pascit ager, tuus est.* For you have the *usufruct* of it, which, as lawyers say, *quædam mancipat*. The argument is—your paying the money makes the produce your own property ; bnt if the produce be your property, you have the *usufruct*, and therefore a legal title to the land.

Ib. *Villicus.* Comp. Epist. I. 14.

Ib. *Orbi.* Probably some person then well known. If we suppose him to have been a very wealthy man, whose love of money induced him to send to market what was grown on his estate, although he was not obliged by his circumstances to sell the produce or become a farmer, it gives point to this mention of him. But, however, the argument remains good, whatever name be mentioned, for all that the poet means is, that the steward of that land-proprietor whose ground supplies you with food, feels you to be his real master, as although nominally working for the proprietor of the land, he really works for you. *Daturas* is Bentley's reading ; *duce* is *ferre, gignare pasiere*, as in Virg. Georg. II. 442 ; besides, *daturus* could not properly mean *venditurus*.

Ib. *Segetes.* The land, the fields.

163. *Nempe modo isto,* " *In fact, in this way ;*" i. e. by buying the produce.

165. *Emtum.* The proprietor, Orbius, perhaps, paid as the purchase-money for that estate the sum of 300,000 sesterces or more. He bought it by one large payment—you buy it gradually, by little and little.

166. *Quid refert,* &c. It makes no difference whether it be recently or long since that you paid for what supports you. The proprietor of the soil, when he eats the produce of his own soil, eats what has been bought as much as you do. You, indeed, pay for the produce as you want it, whilst he paid for it when he gave the purchase-money for the property.

167 *Emptor Aricini,* &c. The person who a long time since purchased an estate near *Aricia* or *Veii*.

Ib. *Aricini.* Comp. note, Epist. I. 5. 1.

Ib. *Veientis.* Veii was once the most celebrated city in Etruria, and a formidable rival of Rome, but after its reduction by Camillus it never rose

Emptum cœnat olus, quamvis aliter putat; emptis
Sub noctem gelidam lignis calefactat ahenum;
Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit jurgia; tanquam
Sit proprium quidquam, puncto quod mobilis horæ,
Nunc prece, nunc pretio, nuncvi, nunc sorte suprema,
Permutet dominos, et cedat in altera jura.
Sic, quia perpetuus nulli datur usus, et hæres

again to any importance. Indeed its position cannot be accurately ascertained. Holstenius' opinion, however, seems probable, that it lay north-east of Rome, at a place now called *L'Isola Farnese*, and about a mile and a half to the north-east of the modern post-house of *la Sorta*. Comp. Cramer's Ancient Italy, I. 236.

168. *Aliter putat*. He thinks that the *olus* is not *emptum*, as it was grown on his own farm.

169. *Calefactat*. As we say *boils*.

Ib. *Ahenum*, scil. vas.

170. *Sed vocat usque suum*. But he calls the land his own as far as the spot where, &c.

Ib. *Populus adsita*. The poplar marked the boundary of his property.

Ib. *Certis Limitibus* Either connect with *adsita*, and transl. planted at or on the fixed boundaries; or interpret, by the boundaries being fixed by it—scil—*populus;* i. e. by fixing the boundaries of his own and his neighbour's land.

171. *Refugit*. Doëring remarks the peculiar force of the perfect tense—*has hitherto* prevented, and *continues* to prevent. It may be unnecessary to remind the reader that the present is refŭgit, the perfect refūgit. Similarly vĕnit perfect, and vĕnit present, which I notice, as there are no few passages the point of which is not appreciated through inattention to the difference. *Bentley reads *refigit jurgia* "quæ quovis tempora inter vicinos de finibus constituendis exercitari possunt."

172. *Proprium*. This contains the ideas of being permanent, and exclusive Comp. Cic. pro Marcell. 2: Tuam esse totam et *propriam* fatetur. The purchaser of the farm called the land *suum* as far as the *limes;* as if that possession could be *proprium*, which, &c.

Ib. *Puncto—mobilis horæ*. Not an hour, but a minute.

173. *Nunc prece, nunc pretio*, i. e. as our common phrase is, *by love or money*; either given as a present or purchased. Comp. Juven. Sat. XIV. 143: Quorum si *pretio* dominus non vincitur ullo.

Ib. *Nunc vi*. This was probably suggested by the divisions of lands to the soldiers which had been made during his time. Comp. Fast Horat.

Ib. *Sorte supremâ*. Death. Bentley asserts that *sorte* cannot mean *death*, but peril, danger, &c.; he therefore proposes *morti*.

175. *Hæres Hæredem alterius*. Thus there are three heirs mentioned, for *alter* was *hæres* also. Similarly Carm. III. 24. 15: Defunctumque laboribus Æquali recreat sorte vicarius, in which interpret *æquali sorte* as denoting, that when this *vicarius* is *defunctus laboribes*, he also shall have a *vicarius qui illum recreet*. *Bentley objects to the reading in the text: "Omnis hæres est

Hæredem alterius, velut unda supervenit undam,
Quid vici prosunt, aut horrea ? Quidve Calabris
Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro ?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentem, vestes Gætulo murice tinctas, 181
Sunt, qui non habeant, est, qui non curat habere.
Cui alter fratrum cessare, et ludere, et ungi,

*alterius* hæres, ut nihil opus fuerit tam supervacuo emblemate;" and gives *alternis* for *alterius*. I doubt the truth of the remark by which he prepares the way for the change. Every heir is not *alterius* hæres, although every heir is alicujus *hæres*. At least *alter* exquisitely implies a similarity of circumstances between the two things to either of which it is applied. Thus alterius *hæres means hæres hæredis*. *Obiter*—interpret *quoties* te *speculo videris* alterum in Carm. IV. 10. 7, as referring to the image which is elegantly called *your second self;* like the Greek expression for a friend—ἄλλος ἐγώ.

177. *Quid—prosunt*. The owner cannot keep them—he only enjoys them for a time, possessing no advantage over him who purchases and consumes the produce.

Ib. *Vici*. Manors, farm-houses.

Ib. *Calabris—Lucani*. The pasture-lands of Calabria and Lucania were held in high estimation.

178. *Adjecti*. Extending as far as; or added to.

Ib. *Metit*. Mows down. *Orcus*, i. e. death.

179. *Cum*. Along with, equally with.

180. *Marmor, ebur*, i. e. works of art in marble and ivory.

Ib. *Tyrrhena sigilla*. The Etrurians were celebrated for the success with which they pursued the art of casting and moulding. Their vases and images were highly valued. *Sigillum*, as the diminut. of *signum*, properly means a small statue, but we may refer it to the figures which are raised on the vases, and thence translate *Tuscan vases*.

181. *Argentum*, i. e. plate.

Ib. *Vestes*. Doëring interprets coverlets for couches, hangings. There seems no reason for rejecting the simple meaning *garments*. Comp. Carm. II. 16. 35: Te *bis* Afro tinctæ Vestiunt *lanæ*.

Ib. *Gætulo murice*, i. e. African dye, as Gætulia, a part of Libya, is used for Africa. The *murex*, whence a purple dye was extracted, was taken off the coast of Africa.

182. *Qui non habeant*. Although they desire to possess them.

Ib. *Est, qui non curat*. The usual construction should be *est qui non curet* but Horace affects Græcisms.

183. *Cur alter fratrum*, &c. Even brothers do not agree; but the cause of this difference of taste and disposition is known only to the genius of each. Comp. Pers. Sat. 6. 18: Discripat his alius; *geminos*, horoscope, varo Producis *genio*.

Ib. *Fratrum*. Baxter thinks that there is an allusion to Micio and Demea in Terence's Adelphi, which Doëring seems disposed to adopt. But refer it to any two brothers.

Præferat Herodis palmetis pinguibus ; alter,
Dives et importunus, ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum ;
Scit Genius, natale comes qui temperat astrum,
Naturæ deus humanæ, mortalis in unum.
Quodque caput, vultu mutabilis, albus et ater.

183. *Cessare.* Comp. Epist I. 57.

184. *Præferat,* &c. Prefers a life of voluptuous ease to the possession of Herod's wealth—his rich palm-groves.

Ib. *Herodis.* Herod the Great, the son of Antipater, was appointed king of Judea by the influence of M. Antony. At the close of his reign Christ was born. There was a second Herod, the son of the former, under whom Christ was crucified. The third was *Herodes Agrippa.* It is to the first that Horace alludes here. Pers. Sat. 5. 180 : *At cùm* Herodis *venere dies.*

Ib. *Palmetis pinguibus.* In the neighbourhood of Jericho there were thick groves of palm-trees, whence that city has been named "the city of the palm-trees." At present, however, the country is completely devoid of trees of any kind.

Ib. *Pinguibus.* The oil extracted from them was very valuable.

185. *Importunus.* Ἀμήχανος, unremitting, who spares no labour nor privation to acquire more. Doëring explains : "molestus, morosus, difficilis."

186. *Silvestrem flammis,* &c. The land had never been tilled—it was overgrown with briars and brambles—*flammæ* and *ferrum* were requisite to reclaim it, to render it fit for cultivation.

187. *Genius.* Doëring remarks that these lines supply us with the ancient belief regarding the *genius* or the guardian angel. He always accompanies the individual, averts the evils which the horoscope portends, and aids the good ; and is adverse if man oppose him, favourable if he yield to his guidance, and dies at the same time with him.

Ib. *Natale—astrum,* i. e. the horoscope, or position of the stars at the hour in which a person was born. Astrologers affected to be able to predict from this the future destinies of the infant, and it was a common belief that this operated greatly in producing success or disappointment through life. Hence Juven. Sat. VII. says : "anne aliud quám *Sidus* et occulti miranda potentia fati ?"

Ib. *Temperat.* Controuls, directs as to the efficacy of the good or evil portended by it.

188. *Naturæ deus humanæ.* Doëring explains this as denoting a god of a human nature (scil. *naturâ deus humanâ*)—i. e. although a god yet subject to mortality as man is. I at one time regarded the words as meaning the god of human nature ; i. e. the deity who rules human nature, who controuls the dispositions and actions of each human being ; but now think Doëring's opinion preferable.

Ib. *Mortalis in unum-quodque caput,* i. e. dying at the same time that the man dies whose *genius* he is.

Ib. *Caput.* Person, individual, as frequently.

Ib. *Vultu mutabilis, albus et ater.* Favourable or unfavourable, benign or adverse.

Utar, et ex modico, quantum res poscet, acervo
Tollam; nec metuam, quid de me judicet hæres,
Quod non plura datis invenerit: et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumtum
Invitus facias, neque plura parare labores:
Ac potius, puer ut festis Quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda domus procul absit: ego utrum

190. *Utar.* Thus Pers. Sat. VI. 22: "Utar *ego*, utar." I will enjoy what I have.

191. *Nec metuam*, &c. No regard to the opinion of his heir shall prevent him. Comp. Pers. Sat. VI. 41: "Hæc cinere ulterior *metuas?*"

192. *Plura datis.* More than what I received; i. e. an addition made to what was given to me. Zeun. notices this intrepretation of Lambinus, which refers *datis* to the presents conferred on him by Mæcenas, but prefers explaining what he (the heir) received by legacy or inheritance. Anthon, following him, translates: "more left to him than what is actually given;" and explains this—"when he shall find the amount which is left to him to be so small." Lambinus's view appears to me preferable; the modesty of saying *datis, conferred as presents*, with allusion to his patron's generosity, is more pleasing. Comp. Pers. Sat. VI. 64: "Ubi sit, fuge quærere, quod mihi quondam Legarat Tadius."

Ib. *Idem.* That same person, who am determined to enjoy what I have, indifferent to what my heir may think of me.

193. *Scire volam,* i. e. will prove that I know—scil. by keeping the golden mean.

195. *Spargas.* An *spargas*, an *neque facias*, &c., *neque labores*. Horace says that there is a wide difference between lavishly wasting money and cheerfully spending it.

Ib. *Sumtum facias.* Comp. Cic. pro leg. Manil. 13: "Non modò, ut *sumtum faciat* in militem, nemini vis affertur."

197. *Festis quinquatribus.* Festival days in honour of Minerva. They mmenced on the 19th of March, which was asserted to be the natal day of the goddess, and lasted to the 23d. Hence the name *quinquatria, a quinque diebus.* This was holiday-time at schools.

Ib. *Olim.* Sometimes, at times, is the usual interpretation: but the particular time is mentioned, *festis quinquatribus*, which, besides, were regularly celebrated every year. Interpret *olim*, then, formerly, in by-gone days, and let the construction be "ut *tu* puer olim *fruitus es* festis quinquatribus."

199. *Pauperies immunda domus.* *Some Edd. read *domu*, others *domus*. Bentley, offended by the confusion of metaphor in the transition from *a house* to a ship, reads "Pauperies immunda domus procul absit;" comparing ἐκὰς, ἑκὰς, ὅστις ἀλιτρός Callim. Virg. Æn. VI. 253; Ovid. Fast. II. 623; Stat. Silo. III. 3. Doering reads—"Pauperies, immunda domus, procul absit, which is scarcely intelligible. I prefer the reading which Gesner approves—

Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis Aquilone secundo :
Non tamen adversis ætatem ducimus Austris :
Viribus, ingenio, specie, virtute, loco, re,
Extremi primorum, extremis usque priores.
Non es avarus ; abi. Quid ? cetera jam simul isto
Cum vitio fugere caret tibi pectus inani
Ambitione ? caret mortis formidine, et ira ?
Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures, portentaque Thessala rides ?

*modo*—but yet I do not see any necessity for change. As to the confusion of metaphor, there is a somewhat similar, but inverse, transition in a parallel passage, Carm. II. 10 : "Rectius vives, Licini, neque *altum* Semper urgendo ; neque dum *procellas* Cautus horrescis, nimium premendo *Littus* iniquum. Auream quisquis mediocritatem Diligit, tutus caret *obsoleti Sordibus tecti*, caret invidenda Sobrius *aula*."

199. *Absit*, i. e. si *absit*. Comp. note, Sat. I. 1. 45, or rather note, Sat. II. 3. 59.

200. *Nave ferar magna*, &c., i. e. whether I live in splendour or in competence makes no difference. The poet supposes *pauperis* to be an unfavourable wind which prevents vessels from advancing—if it does not impede his course, it makes no difference whether he sails in a large or a small vessel, for still he sails on one and the same in either case.

201. *Non agimur*, &c., i. e. we have not the breeze full in our stern, but yet we are not kept back by a head-wind—scil.—we are not in the utmost prosperity of circumstances, but yet we are not in adversity.

203. *Viribus*. Health, strength.

Ib. *Specie*. External appearance, show, display.

Ib. *Loco*. Family ; or rank, station.

Ib. *Re*. Property.

204. *Extremi primorum*, &c., scil. in the happy mean behind the foremost, yet before the last.

205. *Non es avarus*. Horace is addressing himself, vid. l. 145. Well, then, as you are content with a competence, you are not covetous of wealth—you are acquitted of all criminality regarding this ; but have all other vices fled along with avarice ? Has ambition ? Has the dread of death ? Has irritability ? Has superstition, &c.

Ib. *Abi*, i. e. leave the court, you may go, you are acquitted. Comp. Sat. II. 1 : "Tu missus *abibis*."

Ib. *Isto cum vitio*, scil. avarice.

206. *Inani*. Vain, empty, hollow.

208. *Somnea*, &c. The poet mentions various forms of superstition—faith in dreams, *terrores magicos*, &c.

Ib. *Miracula*. The Epicureans ascribed to natural causes what were vulgarly considered as portents or immediate interpositions of the gods. Comp. Sat. I. 5. 98.

209. *Nocturnos lemures*, i. e. ghosts, the spirits of the dead. For the pur-

Natales grate numeras ? ignoscis amicis? 210
Lenior et melior fis accedente senecta?
Quid te exemta juvat spinis de pluribus una ?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis, atque bibisti ;

pose of averting these, a religious festival of three days was celebrated every year, called *Lemuria*. The derivation of the name is said to be quasi *Remuria*, as if Romulus, haunted by the spirit of his murdered brother, had instituted them to appease him. Originally it commenced VII. Id. Mai, but afterwards XII. Cal. Mart. Comp. Pers. Sat. V.: "Tum nigri *lemures*, evoque pericula rupto."

209. *Portentaque Thessala*. As Thessaly produced in great abundance those herbs and poisons which were considered efficacious in witchcraft, its magicians and sorcerers were held in high estimation. Hence *Thessalum* was used as an epithet for any wonder or allusion produced by magic.

210. *Natales—numeras*. Pers. Sat. II.: "Hunc, Macrine, diem *numera* meliore lapillo Qui tibi labentes apponit candidus annos."

Ib. *Grate*. With feelings of thankfulness for having been permitted to enjoy life so long.

212. *Quid te exempta*, &c. Horace, returning to l. 205, asks of what avail is freedom from one vice, scil. avarice, if you are still a slave to many others.

Ib. *Spinis de pluribus*. Comp. note, Epist. I. 14. 54.

213. *Vivere si recte*, &c. In the Epicurean sense, *to enjoy life*.

Ib. *Decede peritis*. Make way for those who do—*da locum melioribus*.

214. *Lusisti*, &c. You have indulged enough in amusement—enough in eating and drinking. Comp. note, Epist. I. 14. 36: "Nec *lusisse* pudet sed non incidere *ludum*."

Baxter and Gesner think that there is some allusion in *lusisti* to writing poetry, but Doëring says that there can be none, as the passage regards those who *recte vivere nesciunt*. Now Horace is evidently speaking of and to himself, and Doëring's objection is only valid when *recte vivere* is not supposed to contain any allusion to poetry. But, in my judgment, both *lucisti* and *recte vivere* have a latent reference to this. Thus Zeun. remarks on l. 213: "Si supere nescis, s. versus scribere, rebusque vitæ humanæ jucundis decenter ob ætatem aliaque impedimenta uti non potes amplius; rem concede his qui poterunt."

The literal meaning is, indeed, that as he could not enjoy life he ought to make room for those who could—that he had wantoned enough, eaten and drank enough; and it was now time for him to leave, lest intemperance unbecoming his years should draw upon him the ridicule and insult of his juniors, with whose age such levity was more in keeping. But yet there appears to be some allusion to the propriety of giving up poetry. In fact the poet returns to l. 141, "Nimirum sapere est objectis utile nugis, *Et tempestivum pueris concedere ludum*," and applying what he had stated there, says, that on reflection he feels persuaded it is time for him to give up the amusements of youth, as he is now too much advanced in age. Obeying the precept—*Solve senescentem mature sanus equum*, he intends to quit the stage of life, and in privacy and retirement more suited to his years, cultivate the pursuit of wisdom.

Tempus abire tibi est ; ne potum largius æquo 215
Rideat, et pulset lasciva decentius ætas.

215. *Tempus abire tibi est.* You ought to retire as *satur convīva.* Sat. I. 1. 119.

Ib. *Potum largius æquo,* i. e. having indulged more freely than you ought.

216. *Lasciva decentiùs ætas.* Youth, with which such excess is more in character.

# Q. HORATII FLACCI

## EPISTOLARUM

### LIB. II.

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### EPISTOLA III.—Vulgo Ars Poetica.

Humano capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas

There is no part of Horace's works which has engaged so much attention as this celebrated Epistle. The literary of almost every country and age have emulously praised, quoted, and imitated it; critics have referred to it as the standard of poetry; and commentators have exhausted their ingenuity and information in explaining its precepts, and illustrating its allusions; and yet its object and intention have not been ascertained. Many theories, indeed, have been advanced, of which some are recommended by ingenuity, others by aptness, but *adhuc sub judice lis est*.

In the opinion of the ancient commentators it was a collection of rules on *the art of poetry*, drawn from the Greek authors on this subject, Aristotle Neoptotemus of Paros, and others. Hence it has been called the *Ars Poetica*—a title, moreover, recognized by Quintilian. But its deficiency in system and arrangement appeared a powerful objection to entertaining this supposition. On examination of the work, scholars were dissatisfied with an opinion which represented the poet as a mere collector of the criticisms of others, without the art or taste to place them in order. Daniel Heinsius, accordingly, pronounced that a perfect system could be traced throughout the work, and that all the confusion arose from the ignorance or perversions of transcribers. On such grounds he undertook to restore to their places the *disjecti membra poetæ*, and in pursuance of this object alters and transposes *ad libitum*. But the success which attended this licentious proceeding was such as might be expected from the principle on which it was conducted. Marcilius supposes that the poem was designed to be the canon of criticism, according to which the judges who pronounced on the merit of works, should decide whether they were deserving of a place in the Palatine library. He gives as the names of those arbiters of literature, Virgil, Varius, Tarpa, Mæcenas, Plotius, Valgius, Octavius, the two Fusci, the two Visci, Pollio, the two Messalæ, the two Bibuli, Servius, Furnius, Tibullus, Piso (the father), and Horace. But the declaration of Marcilius appears to be the only warrant of their appointment to this office.

Lambinus says: "cum de omni poeseos genere disputat, tum maxime de comœdia et tragœdia utilissima præcepta dat non ut philosophus sed ut poeta." Similarly Baxter: Satyra hæc est in sui sæculi poetas, præcipue vero in

# Undiqua collatis membris, ut turpiter atrum

Romanum drama. Pope imagined that the work was imperfect, so that we have only fragments of what the poet designed.

Hurd's theory is, "That the proper and sole purpose of the author was simply to criticise the *Roman drama*." This opinion forms the basis of an elaborate commentary, in which the method of the poem is fully developed, the coherence of the parts pointed out, and all the precepts woven into a regular, well-ordered plan. Of this there are three parts: "I. The first (from V. 1 to 89) is preparatory to the main subject of the Epistle, containing some general rules and reflections on poetry, but principally with an eye to the following parts; by which means it serves as an useful introduction to the poet's design, and opens with that air of ease and negligence essential to the epistolary form. II. The main body of the Epistle (from V. 89 to 295) is laid out in regulating the *Roman* stage, but chiefly in giving rules for tragedy; not only as that was the sublimer species of the drama, but, as it should seem, less cultivated and understood. III. The last part (from V. 295 to the end) exhorts to correctness in writing; yet still with an eye, principally, to the dramatic species; and is taken up partly in removing the causes that prevented it, and partly in directing to the use of such means as might serve to promote it."

Such is Hurd's analysis of the conduct of the poem. But although this acute critic traces out his system with the utmost precision, and displays consummate skill in unfolding its most minute and delicate connexions, he does not convince his reader that the theory is true. His work is evidently the composition of an accomplished scholar, who united originality, penetration, and taste to the advantages of varied reading: but at the same time it betrays the love of the paradox which he imbibed from Warburton, reasoning more subtle than solid, and advocacy more ingenious than successful. The editor, in truth, claims more admiration than the author, and, for my part, I feel persuaded that Hurd's commentary and notes contain a more valuable and better-digested collection of criticisms than Horace either wrote or intended to write.

Batteux regards it as a collection of precepts on the dramatic art.

Sanadon and Engel suppose that Horace's object was to satirise the poets of his time; Ast—that in doing so he imitated the Phædrus of Plato, where the rhetoricians are ridiculed.

Doëring thinks that the intention of our author was to counteract the influence which the bad poets, so numerous in his time, might have in vitiating the taste of others. Accordingly, without attempting to write a methodical treatise, or to give system and order to his precepts, he points out the beauties and blemishes in poetic composition, in the form of a letter to a friend.

Wieland's theory appears preferable to any of those which I have noticed. It is almost identical with that of Chabot, has been received by Wetzel and Ernesti, and is the basis of Colman's theory, which has been adopted by Knox and Professor Anthon. In the following outline I avail myself of Colman's introductory remarks:—

"The poet begins with general reflections addressed to his three friends. In these preliminary rules, equally necessary to be observed by poets of every denomination, he dwells on the importance of unity of design, the danger of being dazzled by the splendour of partial beauties the choice of subjects, the

Desinat in piscem mulier formosa superne,

beauty of order, the elegance and propriety of diction, and the use of a thorough knowledge of the nature of the several different species of poetry; summing up this introductory portion of his epistle in a manner perfectly agreeable to the conclusion of it:

> Descriptas servare vices, operumque colores,
> Cur ego si nequeo ignoroque, poeta salutor?
> Cur nescire pudens prave quàm discere malo?

From this general view of poetry on the canons of Aristotle, but entirely after his own manner, the writer proceeds to give the rules and the history of the drama, adverting principally to tragedy, with all its constituents and appendages of diction, fable, character, incidents, chorus, measure, music, and decorations. In this part of the work, according to the interpretation of the best critics, and indeed (I think) according to the manifest tenor of the Epistle, he addresses himself entirely to the two young Pisos, pointing out to them the difficulty as well as the excellence of the dramatic art; insisting on the avowed superiority of the Grecian writers, and ascribing the comparative failure of the Romans to negligence and the love of gain. The poet having exhausted this part of his subject, suddenly drops a second, or dismisses at once no less than two of the three persons to whom he originally addressed his Epistle, and turning short on the elder Piso, most earnestly conjures him to ponder on the danger of precipitate publication, and the ridicule to which the author of wretched poetry exposes himself. From the commencement of this partial address, *O major juvenum*, &c. (V. 366,) to the end of the poem, *almost a fourth part of the whole*, the second person plural *Pisones! Vos!—Vos O Pompilius sanguis!* &c., is discarded, and the second person singular *Tu, Te, Tibi*, &c., invariably takes its place. The arguments, too, are equally relative and personal; not only showing the necessity of study, combined with natural genius, to constitute a poet; but dwelling on the peculiar danger and delusion of flattery to a writer of rank and fortune, as well as the inestimable value of an honest friend to rescue him from derision and contempt. The poet, however, in reverence to the Muse, qualifies his exaggerated description of an infatuated scribbler, with a most noble encomium on the use of good poetry, vindicating the dignity of the art, and proudly asserting that the most exalted character would not be disgraced by the cultivation of it.

> Ne forte pudori
> Sit tibi Musa lyræ solers et cantor Apollo.

It is worthy of observation, that in the satirical picture of a frantic bard, with which Horace concludes his Epistle, he not only runs counter to what might be expected as a corollary of an Essay on the *Art of Poetry*, but contradicts his own usual practice and sentiments. In his Epistle to Augustus, instead of stigmatising the love of verse as an abominable frenzy, he calls it 'a slight madness' (*levis hæc insania*), and descants on its good effects, (*quantas virtutes habeat*).

In another Epistle, speaking of himself, and his attachment to poetry, he says:

> Ubi quid datur oti,
> Illudo chartis: hoc est mediocribus illis
> Ex vitiis unum.

Spectatum admissi, risum teneatis, amici? 5

All which, and several other passages in his works, almost demonstrate that it was not without a particular purpose in view that he dwelt so forcibly on the description of a man resolved

'In spite
Of nature and his stars to write.'

Various passages of this work of Horace have been imitated in Vida's *Poeticorum;* in the Duke of Buckingham's Essay on Poetry; in Roscommon on Translated Verse; in Pope's Essay on Criticism; and in Boileau's Art Poetique."

"One of the sons of Piso, undoubtedly the elder, had either written or meditated a poetical work, most probably a tragedy. He had, with the knowledge of the family, communicated his piece or intention to Horace; but Horace, either disapproving of the work, or doubting the poetical faculties of the elder Piso, or both, wished to dissuade him from all thoughts of publication. With this view he formed the design of writing this epistle, addressing it with a courtliness and delicacy, perfectly agreeable to his acknowledged character, indifferently to the whole family, the father and his two sons."—*Colman.*

1. "The epistle begins with that general and fundamental precept of preserving an unity of subject and disposition of the piece. This is farther explained by defining the use, and fixing the character of *poetic license,* (from v. 9 to 13), which unskilful writers often plead, in defence of absurd transgressions against the law of *unity.* To v. 23 is considered, and exposing that particular violation of *uniformity* into which young poets especially are apt to run, arising from frequent and ill-timed descriptions."—*Hurd.*

1—9. On the unity of the subject and consistency of the parts.

1. *Humano Capiti.* The head of a female, as appears from l. 4, *mulier formosa superne.* *By the very collocation the antithesis in *Humano—equinam, capiti cervicem,* is more remarkable.

Ib. *Cervicem equinam.* irg. Georg. III. 92: "Talis et ipse jubam *cervice* effudit *equinâ.*"

2. *Varias.* Of different colours, *ποίκιλας.*

Ib. *Inducere.* To spread over. Painters are said *inducere colores,* to *lay on* their colours. *The description given here nearly corresponds with that of Sylla in Virgil, Æn. III. 426:

Prima hominis facies et pulchra pestore virgo
Pube tenus, postuma immani corpore pistrix,
Delphinum caudus utero commissa luporum.

Ib. *Plumas.* *Bentley objects to this reading: 1st. That *pennæ* are wing-feathers, *plumæ,* the plumage of the whole body. "Qui malum! *formosa superne* mulier, cui caput et tota facies plumis obducta est?" 2ndly. "Undi porro sciet spectator, *piscem* esse in tabula, si non squamis, sed plumis totus obtegatur?" 3rdly. "Qui divinabit *atram* esse *piscem,* cui variæ et diversis coloribus *plumæ* inductæ sunt?" Quoting Ovid. Met. IV. 147; XI. 613; XV. 37, he proposes *varias inducere formas,* "Ipse Flaccus, cum apodosin seu redditionem sententiæ facit." V. 8, "*cujus vanæ,* inquit, fingentur speciæ, ut *nec pes nec caput* uni *reddatur formæ, utique cum* in posteriore orationis *κώλῳ uni* dicit *forma,* vix aliter in priore membro dicere potuit." But this connection, after all, would mean "to change the limbs into another form," as Ovid. Met. VII. 642: *humanam membris inducere formam;* a feat above even a painter's power.—ORELL.

Credite, Pisones, isti tabulæ fore librum
Porsimilem, cujus, velut ægri somnia, vanæ
Fingentur species: ut nec pes nec caput uni
Reddatur formæ.—" Pictoribus atque Pœtis
Quidlibet audendi semper fuit æqua potestas." 10

Besides this supposes "*membris undique collatis*," to refer to *humano capiti, cervicem equinam*, and *piscem*. Refer these words, however, to the other parts, which have not been noticed, and the difficulty disappears. Or with Doëring interpret *inducere, appingere*, and *plumas, pennas*. Of these two I prefer the first, and yet I am disposed to adopt the reading given in some MSS. *pennas*, as Ovid. Metam. IV. 407: *Parvos membrana per artus Porrigitur tenuique* inducit brachia pennâ.

3. *Undique collatis membris*. Construct this with *inducere*, as Sat. I. 5. 9. *Jam nox* inducere terris umbras;" and Ovid. Metam. VII. 624: "Membris inducere formam." **Collatis membris*, is rather the ablative absolute, i. e. limbs being collected from such various objects that (*ut*).

Ib. *Undique*. From various parts of creation, from different animals Similarly Carm. I. 16. 3: "*Limo coactus particulam* undique desectam."

Ib. *Ut*. Ita *ut*.

4. *Desinat in piscem*. The original form to which the painter made such incongruous additions, was that of a Nereid—a human being as far as the waist, the rest a fish. Virgil. Æn. X. 211: "Frons hominem præfert, in pristin *desinit alvus*." **Join turpiter atrum*, as in Epist. I. 3. 22, *turpiter-hirtum*.

5. *Spectatum*. To see the painting.

Ib. *Amici*, scil. The Pisos, to whom the epistle is addressed.

6. *Pisones*. L. Calpurnius Piso and his two sons. The father was consul A. U. C. 738, with M. Livius Drusus Libo, and afterwards was appointed by Tiberius *præfectus urbis*. Porphyr. informs us, that he was not only possessed of a taste for literature, but even himself courted the Muse. If we believe Velleius, he must have been a man of eminent abilities, as he united what are seldom found together, love of ease and diligent discharge of duty, great capabilities and no ostentation.

Ib. *Isti tabulæ*. On which the monster was painted.

7. *Velut ægri somnia*. A proverbial expression for absurdities. Comp. Pers. Sat. 3: "Ægroti *veteris meditantes* somnia."

Ib. *Vanæ*. Unreal, fantastic. *" In rerum natura haud reperiendæ."—ORELL.

8. *Ut nec pes nec caput*, &c., i. e. so that there is no consistency of the parts; or so that they cannot be reduced to consistency.

Ib. *Ut*. Ita *ut* as before, l. 3. **Uni formæ*, "To one ideal," i. e. to any exemplar, any one ideal model in the mind of the artist.

9—13. Poetic license cannot excuse inconsistencies.

9. *Reddatur*. Correspond, be given to. *Reddere* means to give what is due.

Ib. *Pictoribus atque poetis*, &c. An objector may say that painters and poets are privileged, and that the license conceded to them sanctions any creations of their fancy.

10. **Æqua*. This is usually interpreted *equal*. I prefer *fair, just, reasonable*. So also Orellius.

Scimus, et hanc veniam petimusque damusque vicissim:
Sed non ut placidis coëant immitia, non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus late qui splendeat, unus et alter
Assuitur pannus; cum lucus et ara Dianæ,
Et properantis aquæ per amœnos ambitus agros,
Aut flumen Rhenum, aut pluvius describitur arcus.

11. *Scimus*, &c. Horace concedes the truth of the objection, but at the same time qualifies the license.

Ib. *Petimusque damusque*. We seek as *poets* and concede as *critics*.—Sch. Acr.

12. *Sed non*. *But not* to such a degree, &c.

Ib. *Coëant, Couple. Geminentur, pair*. *Rather, "ut si in Tragœdia sœvus aliquis Tyrannus repente fierat rex clementissimus ac justissimus." *Coëant*, ut Epp. I. 5. 25: *ut coëat par jungaturque pari*.

14—23. On the violation of uniformity by ill-timed descriptions.

14. *Inceptis*. Does this denote *the opening verses* of a poem, *the first essays* of a young poet, or merely *designs, undertakings, efforts?* From what Hurd says, "into which *young poets* especially are apt to run," it is probable that he adopted the second signification. The first is, that which is usually received; I prefer the last.

Ib. *Plerumque*. Not unfrequently.

Ib. *Magna professis*. Which hold out lofty promises.

15. *Purpureus—pannus*. The poet who introduces, without regard to uniformity, a few splendid verses on some common-place subject, is said *assuere purpureum pannum*. The description may possess much intrinsic merit, and deservedly attract the admiration of the reader, but if out of place it destroys the general effect, and instead of being an ornament to the poem only displays the injudicious ostentation of the author. Comp. Lucian. Ars. Histor. conscrib. 15: ὥσπερ τὴν πορφύραν ἐπικοσμοῦντα καὶ ἐμπερέποντα καὶ πάντως συνάδοντα.

16. *Assuitur*. The metaphor is drawn from the stripe of purple sewed on the tunics of the senators.—B. *The term *assuitur*, denoted that these ornaments were not required, unnecessary: alluding particularly to episodes improperly introduced.

Ib. *Lucus et ara Dianæ*. There appears to be no reference to any particular grove and altar of Diana. Some commentators, however, think that there is an allusion to the celebrated grove of Diana at Aricia, of which Virg. Æn. VII. 762: "Quem mater Aricia misit Eductum Egeriæ lucis, humentia circum Littora, pinguis ubi et placabilis *ara Dianæ*."

17. *Et properantis atuæ*, &c. Interpret this either generally as the description of any stream; or specially of the rivulets which flowed into the lake at Aricia.

Ib. *Ambitus. The meandering*. The subject recalls the exquisite passage in Carm. II. 3. 11.: "Et obliquo laborat Lympha fugax trepidare rivo." *The run of the line well represents the murmur of the river.

Sed nunc non erat his locus: et fortasse cupressum
Scis simulare: quid hoc, si fractis enatat exspes
Navibus, ære dato qui pingitur? amphora cœpit
Institui: currente rota cur urceus exit?
Denique sit quidvis simplex duntaxat et unum.
Maxima pars vatum, pater et juvenes patre digni,

18. *Flumen Rhenum.* Horace appears to have had in his mind the description by the *turgidus Alpinus*, Sat. I. 10. 37.—D.

Ib. *Rhenum.* Used as if it were an adjective. Thus *Metaurum flumen*, Carm. IV. 4.

Ib. *Pluvius—arcus.* Virgil with his wonted elegance, Æn. IV. 700:

> Ergo Iris croceis per cœlum roscida pennis,
> Mille trahens varios adverso sole colores.

19. *Sed nunc non erat*, &c. These descriptions may be very splendid, but if out of place, they are as absurd as a cypress in the painting of a shipwreck.

Ib. *Et. Too, also.* **Cupressum*, "Cupresso nihil facilius pangi potest."—VICUS.

20. *Quid hoc*, &c. Of what use is your skill in painting a cypress-tree, if the subject which you are required to paint is a shipwreck? Henr. Stephens (on the authority of a scholiast) traces the expression to a story of an artist, with whom the cypress-tree was a favourite. A shipwrecked mariner asked him to paint a storm at sea, representing the dangers from which he had escaped, on which the artist inquired if he should not introduce the cypress. Whence the proverb: Μή τι καὶ κυπαρίσσου θέλεις.

Ib. *Quid hoc*, scil. *quid* prodest *hoc*. Zeune adds *naufrago misero*.—I think *tibi pictori*.

Ib. *Si fractis enatat exspes*, &c. Shipwrecked sailors, to excite the commiseration of the charitable, carried about a painting of the sufferings which they had endured. Pers. Sat. I. 88.

> ——— et cantet si naufragus, assem
> Protulerim? cantas cûm fractâ te in trabe pictum
> Ex humero portes?

*A recent editor has rendered *enatat* by "swims forth from shore;" but then the shore should be represented, and there might then be a fair opportunity for introducing the cypress. *Navibus.* By the plural, it is indicated that many vessels foundered in the same storm.

21. *Amphora cœpit*, &c. The poet who fails in the execution of some grand design, is like a potter who attempted to make an *amphora*, but produced an *urceus*.

Ib. *Amphora.* A large vase. *Urceus;* a small pitcher or ewer.

22. *Rota.* The potter's wheel.

Ib. *Exit.* Turns out to be, becomes. Comp. note Epist. II. 2. 83.

23. *Quidvis.* A vase, ewer, pitcher, or any other species of vessel. **Unum, ὥσπερ ζῷον ἓν ὅλον*.—Arist. P. XXIII. This is Bentley's reading: "Let your subject be what you please, provided it be simple and uniform." Many MSS. have *quodvis*, "let that which you describe be simple," &c.; but *quod vis* for *quod componere vis* is scarcely Latin.

24. *Maxima pars vatum*, &c. "The caution regarding ill-timed descriptions is the more necessary, as the mistake itself arise (from v. 24 to v. 26),

Decipimur specie recti. Brevis esse laboro,
Obscurus fio; sectantem lævia, nervi
Deficiunt: animique professus grandiat turget:
Serpit humi tutus nimium timidusque procellæ.
Qui variare cupit rem prodigialiter unam,
Delphinum sylvis appingit, fluctibus aprum.
In vitium ducit culpæ fuga, si caret arte.

from an ambition of being right. There are two cases in which this ambition remarkably misleads us. The first is, when it tempts us to push an acknowledged beauty too far. Great beauties are always in the confines of great faults; and, therefore, by affecting superior excellence, we are easily carried into absurdity. Thus (from v. 25 to 30) *brevity* is often *obscurity; sublimity, bombast; caution, coolness;* and, to come round to the point, a fondness for *varying* and *diversifying a subject*, by means of episodes and descriptions, such as are mentioned above (ver. 15), will often betray a writer into that capital error violating the *unity* of his piece."—*Hurd.*

24—37. On the origin of this violation of uniformity, and the importance of studying the general effect of the parts when united, instead of devoting exclusive attention to the finish of one particular member.

"It is, perhaps, one of the great errors in painting, (as, indeed, it is in all literary, as well as picturesque composition), to be more attentive to the finishing of the parts, than the production of a whole. Whereas, the master's great care should be, first to contrive a whole, and then to adapt the parts as artificially as he can. I speak of imaginary landscape: when he paints a real view, his management must be just the reverse. He has the parts given him: and he must form them into a whole as he can."—*Gilpin's Remarks on Forest Scenery.*

Ib. *Pater et juvenes.* Piso and his two sons.

25. **Specie,* "The idea," i. e. "by our idea of correct description," &c.

Ib. *Brevis esse laboro.* "If these characters were to be exemplified in our own poets of reputation, the *first* might be justly applied to Donne; the *second* to Parnell; the *third* to Thompson; and the *fourth* to Addison."—*Hurd.*

26. **Lævia.* Bentley proposes *lenia*, as more opposed to *nervis;* but in his *curæ novissima*, he restores *Lævia*: "the gentle style," λειότητα, as opposed to τῇ δεινότητι. *Lævis* from λεια.

Ib. *Nervi.* Sinews, strength, vigour. Comp. Sat. II. 1: *Sine nervis.*

28. *Serpit humi.* Epist. II. 1. 250: *Sermones humi serpentes.*

Ib. *Tutus.* Guarded, cautious.

Ib. *Timidusque procellæ.* Carm. II. 10. 3: *Procellas Cautus horrescis.*

29. *Prodigialiter.* *"By the introduction of prodigies." With reference to the monster described in the opening verses.

30. *Delphinum sylvis,* &c., i. e. misplaces the objects in his picture. A proverb, Ion.: Δελφῖνος ἐν χέρσῳ βία.

31. *In vitium ducit,* &c. "Another instance in which we are misled by an *ambition of attaining to what is right* is when, through an excessive fear of committing faults, we disqualify ourselves for the just execution of a *whole*, or of such *particulars* as are susceptible of real beauty. For not the affectation of superior excellencies only, but even

Æmilium circa ludum faber unus et ungues
Exprimet, et molles imitabitur ære capillos,
Infelix operis summa, quia ponere totum
Nesciet, : hunc ego me, si quid componere curem.
Non magis esse velim, quam pravo vivere naso,
Spectandum nigris oculis, nigroque capillo.
Sumite materiam vestris, qui scribitis, æquam

In vitium ducit *culpæ fuga*, si caret arte.

This is aptly illustrated by the case of a sculptor."—*Hurd*.

31. *In vitium ducit*, &c. Sat. I. 2: "Dum vitant stulti vitia in contraria currunt."

32. *Æmilium circa ludum*. The Schol. informs us that this was Æmilius Lepidus' school of gladiators, which afterwards became *Polycleti Balneum*. Its neighbourhood appears to have been the resort of the inferior class of artists, if we may form a conjecture from this passage. *Chishull, with more probability, considers it to have been a school of modelling, *scalpendi*.

Ib. *Unus*. "With singular ability." The common reading is *imus, the lowest*, either as to his place of residence, or his skill in the art. I have adopted *unus* on the authority of Bentl., Cun., San., Fea, and Doëring. The meaning is *preeminently, singularly well, with matchless skill*. There is a similar confusion of the words *unus* and *imus* in Virg. Æn. X. 871.

The common reading is

*Imo* in corde pudor mixtoque insania luctu.

Heyne gives

*Uno* in corde pudor mixtoque insania luctu.

For a similar use of *unus*, see Sat. I. 10, 42, and II. 3. 24.

Ib. *Ponere*. The word peculiarly applied to artists, painters, and sculptors; with us *produce, finish off*. Comp. Carm. 8. 7: *Nunc hominem ponere nunc deum*.

35. *Hunc*. This artist, so capable of finishing particular parts, but unsuccessful in producing a perfect *whole*.

Ib. *Componere*, scil. write.

36. *Quàm pravo vivere naso*, &c., i. e. than have a nose which formed a striking contrast to the beauty of my eyes and hair. *Pravo*, "crooked," "distorted."

38. "This incapacity of doing justice to the more important members, and above all, to design and complete a *whole* with any degree of perfection, is commonly the defect of a minute genius; who, having taken in hand a design, which he is by no means able to execute, naturally applies himself to labour at and finish those parts, which he finds are within his power. It is of consequence, therefore, (from v. 38 to 40), for every writer to be well informed of the nature and extent of his own talents; and to be cautious in choosing a subject, which is, in all its parts, proportioned to his strength and ability. Besides, from such an attentive survey of his subject, and of his capacity to treat it, there will also result to him these further advantages, (ver. 41). 1. That he cannot be wanting in a proper fund of matter, wherewith to enlarge under every head; nor, 2ndly, can he fail, by such a well-weighed

Viribus, et versate diu, quid ferre recusent, 39
Quid valeant humeri. Cui lecta potenter erit res
Nec facundia deseret hunc, nec lucidus ordo.
Ordinis hæc virtus erit et venus, aut ego fallor,
Ut jam nunc dicat, jam nunc debentia dici

choice, to dispose of his subject in the best and most advantageous method Especially as to the latter, which is the principal benefit, he will perceive (to ver. 45), where it will be useful to preserve, and where to change the natural order of his subject, according as it may best serve to answer the ends of poetry."—*Hurd.*

38—41. On the selection of a proper subject, and the advantages which arise from a judicious choice.

Ib. *Æquam.* Commensurate, corresponding to, suited to.

39. *Versate*, scil. animis—consider. *"Imagine tamen desumpta a bajulis, qui onera manibus versant, antequam in humeros tollant."—ORELL.

40. *Potenter.* Κατὰ δυνάμιν—according to his powers, suitable to his abilities. Hurd prefers *prudenter*, the emendation proposed by Markland.

41. *Facundia.* Language, appropriate words.

Ib. *Lucidus ordo.* Perspicuous arrangement, such as will make the subject clear to the reader's apprehension. **Lucidus*, appears, poetically, to have an active force, "rendering clear."

42—44. Wherein the excellence of arrangement consists. **Ordo ordinis:* The figure ἀναφορά.

42. *Hæc virtus erit et venus.* This will be the excellence and charm.

43. *Ut jam nunc*, &c. Some editions punctuate this passage thus:

Ut jam nunc dicat; jam nunc debentia dici
Pleraque differat, et præsens in tempus omittat.

Lambinus, and others:

Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat; et præsens in tempus omittat.

*This is preferred by Orellius. The meaning then is—now the poet will express, what are required at this particular period to be expressed; yet many subjects (which an unskilful poet, one 'who sows with the whole sack,' would insert) he omits until a more favourable opportunity. "In vv. *differat* et *omittat* minime inest inutilis ταυτολογία: illud enim poëtæ consilium significat, hoc consilii executionem."—ORELL.

Bentley punctuates as in the text, and explains—"interdum dicat omnia, interdum pleraque quæ debebant dici et ad locum pertinebant differat in aliud tempus."

This evidently is the correct interpretation of *jam nunc*, which when repeated mean *sometimes*, and not *now*. Thus (as Bentley adduces), Pers. Sat. V.:

*Jam nunc* astringas, *jam nunc* granaria laxes?

But the construction—"ut jam nunc dicat debentia dici, jam nunc differat et præsens in tempus omittat pleraque debentia dici," appears to be more simple.

This precept is usually explained in reference to the custom of introducing the reader to the characters and action of the poem, as if he had been before well acquainted with them—"in medias res non secus ac notas rapere." But

Pleraque differat, et præsens in tempus omittat.
In verbis etiam tenuis cautusque serendis,
Hoc amet, hoc spernat promissi carminis auctor.
Dixeris egregie, notum si callida verbum

its range should not be so restricted. It refers to the whole texture of the incidents, in every part of which it adds much to the interest with which the reader looks forward to the catastrophe, if the natural order of the events be so interrupted by the art of the author, that when we hope to find the *denouement* immediately succeeding, we should be disappointed by the interposition of subjects which we did not expect, and thus be led off from that part of the action which has excited our attention, until it is the author's pleasure that we should return to the scene from which we had been removed.

43. *Debentia dici*, scil. in the natural order, as an historian would give them.

45. *Tenuis*. Sparing.—B. Nice, delicate.—G. λεπτός. *cautus*, "careful," avoiding any obscurity or ambiguity in your words.

Ib. *Serendis*. The employment, use, application.—*Bentl.* G. D. ORELL. Invention, coining.—*Hurd*.

45—72. On the selection and invention of words.

46. *Hoc amet, hoc spernat*, &c. I have followed Gesner and Doëring, in adopting Bentley's transposition as to this line. In the MSS. and Edd. it precedes the line *in verbis etiam tenuis*, &c., and then is commonly referred to the choice of the incidents. Hurd disapproves of Bentley's inversion, on the ground that it is opposed to the scope and tenor of the poet's sense. "The whole precept," remarks this ingenious critic, "on poetical distribution is delivered, as of importance:

Ordinis hæc virtus erit et venus aut ego fallor.

And such indeed it is; for 1.—It respects no less than the constitution of a *whole*, i. e. the reduction of a subject into one entire consistent plan, the most momentous and difficult of all the offices of invention, and which is more immediately addressed in the high and sublime sense of the word, to the poet. 2.—It is no trivial *whole* which the precept had in view, but as the context shows, and is further apparent from v. 150, where this topic is resumed and treated more at large, the *epos* and the *drama*. With what propriety then is a rule of such dignity enforced by that strong emphatic conclusion,

Hoc amet, hoc spernat promissi carminis auctor.

i. e. be this rule held sacred and inviolate by him, who hath projected and engaged in a work deserving the appellation of a poem. Were the subject only the choice or invention of *words*, the solemnity of such an application must be ridiculous." *Bentley considers the verse to have been omitted by a copyist, afterwards to have been inserted in the margin, and then placed in the text out of its due order. Orellius places the lines in their ancient order, for the same reasons as Hurd.

Ib. *Promissi carminis*, i. e. long-expected poem. Epod. XIV.: "Inceptos olim *promissum carmen*, Iambos."

47. *Notum—verbum Reddiderit*, i. e. invested an old, ordinary word with the grace of novelty. *For similar precepts regarding elevation of style, see Cic. de Orat. III. 37.

Reddiderit junctura novum : si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget ; dabiturque licentia sumpta pudenter.
Et nova fictaque nuper habebunt verba fidem, si
Græco fonte cadant, parce detorta. Quid autem

47. *Callida—junctura.* Hurd illustrates this at great length in his note on the passage. After remarking the mistake of Dacier and Sanadon, who limited *junctura* to the formation of *compound words*, and showing that it is in fact, "the same in *expression* as *order* or *disposition*, in a subject," he gives examples from Shakspeare of various ways in which this *artful management* exhibits itself: in compound adjectives, compound verbs, in converting substantives into verbs, and *v. v.*, in using active verbs naturally, and *v. v.*, in converting adjectives and participles into substantives, in turning participles into adverbs, in using figuratively what is common in the plain application, and *v. v.*, foreign idioms, &c. &c.

Ib. **Callida.* Skilful, artful. "Occulta quadam arte lectoris mentem movens."—Orell.

49. *Indiciis.* Symbols, signs—scil. words, names. *σημείοις.*

Ib. *Monstrare.* To explain, designate.

Ib. *Abdita rerum.* For *res abditas.* The poet means new objects or ideas just discovered, and therefore hitherto *abdita*, concealed, latent.

50. *Cinctutis—Cethegis.* The primitive, old-fashioned, Cethegi—i. e. the ancient Romans. Comp. Epist. II. 2. 117 : "Quæ priscis memorata Catonibus atque *Cethegis.*"

Ib. *Cinctutis.* Having the tunic tightened by the *cinctus*, or wearing the *cinctus* instead of the tunic, as appears to have been the custom of the ancient Romans. This was a vest which passed round the waist, and extended down to the feet. That it was an ancient vesture may appear from its being used by the *Luperci.* Comp. Ovid. Fast. V. 101. As it did not embarrass the motion of the arms, even after the tunic became part of the dress, it was sometimes substituted for it by those who had occasion to use much bodily exertion. Hence *cinctutis* is supposed by some to have a meaning here similar to that of *succinctus*, *active*, *industrious.* Others explain the word as referring to that arrangement of the *toga* called *cinctus Gabinus.*

51. *Continget.* It will be permitted, you will be at liberty.

Ib. *Dabitur.* Will be conceded, allowed.

Ib. *Pudenter*, "with moderation." * "Usitatis tutius utimur ; nova non sine periculo fingimus."—Quinct. I. 5. 71.

52—53. New words must be derived from the Greek.

Ib. *Bentley, since *fingere* occurs just before (50), proposes *facta* for *ficta*, quoting Cic. de Orat. I. 20 : "*faciendorum vocabulorum*," c. 52. "*Faciendis verbis*," and the Greek phrases, *ὀνόματα ποιεῖν*, and *πεποιημένα.* "Immò est elegans et necessaria repetitio, quia sequitur ejusdem præcepti amplificatio, *eadem* verba *nova* et *ficta.*"—Fea.

Ib. *Habebunt—fidem*, i. e. will be received, approved.

53. *Cadant.* Flow from, be derived from.

Ib. *Parce detorta.* Either there should be no violent change of the origina.

Cæcilio, Plautoque dabit Romanus, ademptum
Virgilio Varioque? ego cur, acquirere pauca 55
Si possum, invideor; cum lingua Catonis et Ennî
Sermonem patrium ditaverit, et nova rerum
Nomina protulerit? Licuit, semperque licebit
Signatum præsente nota procudere nomen.

word from which they are formed, or they should be accommodated to the genius of the language into which they are transferred. *The precept refers not only to single words, formed after the Greek model, as *centimanus*, *tauriformis*, *inaudax*, but to one or more words similarly connected, as aurum *vestibus illitum*, χρυσόπαστος. Words adopted in Latin as *aër*, *æther*, *Philosophia*, are not intended here.

53—72. The liberty of coining words is justified by the practice of former writers, and the vague unsteady nature of language itself.

54. *Cæcilio, Plautoque dabit.*—Give a privilege (of inventing new words) to Cæcilius and Plautus, which he refuses to Virgil and Varius.

Regarding the former poets, compare notes Epist. II. 1. 58, 59; the latter, Sat. I. 5. 40.

55. *Acquirere pauca.* Make a few additions to the language.

56. *Invideor.* Assailed with censures.—D. Refused permission, grudged the privilege. *This very word, *invideor*, for *invidetur mihi*, φθονοῦμαι, is an instance of the licence he defends.

Ib. *Catonis.* Comp. note Epist. I. 19. 13.

Ib. *Ennî.* Comp. note Sat. I. 10. 54.

59. *Signatum præsente notâ*, &c. There are different readings of this line. Some Edd. give—

Signatum præsente notâ producere nomen.

Others—

Signatum præsente notâ procudere nummum.

and the reading in the text.

Valckenaer defends the common reading, and interprets—"licere nomen, tanquam nummum olim signatum, nonnihil ad analogiam aliorum producere et prolongare, atque adeo quasi novum producere."

Baxter objects to *procudere*, that it is not the word used for *coining*. Swords are said *procudi*; coin, *cudi*.

Doëring gives the reading which I have received, and explains thus:—"The words which Horace uses, are derived from coin which *cuditur*. With elegance, then, and appropriately to this metaphor, instead of *producere* he has said *procudere*, and instead of *novum*; *signatum præsente notâ*.

But Bentley's explanation of his own reading—

Signatum præsente notâ procudere nummum,

is the best comment on the passage,

"As it has been and will be lawful for every age either to coin new money or to melt down the old and stamp it again with the present die, so also it has been and will be lawful either to coin and form entirely new words, or to remodel the ancient and obsolete."

*Orellius reads *producere nomen*, i. e. "significat nummo nuper cuso primum uti in commercio quotidiano; sic *roducere nomen* eo primum uti in

Ut sylvæ foliis pronos mutantur in annos;
Prima cadunt: ita verborum vetus interit ætas,
Et juvenum ritu florent modo nata vigentque.
Debemur morti nos, nostraque; sive receptus
Terra Neptunus classes Aquilonibus arcet,
Regis opus; sterilisve diu palus, aptaque remis,

sermone vel scripto." There was a new coinage annually at Rome; the die was appointed by the Triumviri monetales. Compare, with the metaphor, Juv. VIII. 60: *Communi feriat carmen triviale moneta.*

60—63. The changes in words are compared with the decay and production of the leaves of a forest. *Rather, Horace, from the decay and renewal of natural productions, shows the necessity for introducing new expressions, as the old become obsolete.

60. *Ut sylvæ foliis*, &c. Hom. Il. VI. 146: Οἵη περ φύλλων γενεὴ τοιήδε καὶ ἀνδρῶν.

Ib. *Pronos.* Either declining, *pronus Orion*, or rolling, gliding. The year *declines*, hastens to an end, in the autumn. *Bentley proposes, firstly, pronos *nudantur* in annos, then pronos *viduantur* in annos. Then objecting, that since *verba* are compared with *folia*, not with *Sylvæ*, *Folia* must be in the nominative. Again *pronos in annos*, cannot mean at the decline of the year the phrases, *in horas*, *in dies*, *in annum*, &c., always denoting the whole, not a part: he proposes ut *Sylvis folia privos* mutantur in annos. But *foliis* is the ablative of the instrument: "Sylvæ per folia decidentia aliæ fiunt." Bentley's reading *viduantur*, destroys the idea of *perpetual* change.

61. *Prima*, scil. folia.

62. *Modò nata*, scil. verba.

63. *Nostraque.* And our works—even the most splendid, such as *receptus Terrâ Neptunus*, &c.

Ib. **Debemur, θανάτῳ πάντες ὀφειλόμεθα.*—Simonid.

Ib. *Receptus Terrâ Neptunus.* The *Portus Julius*. It was formed by Agrippa in the *Sinus Puteolanus*, by cutting through the embankment which separated the Lucrine lake from the sea, and also by opening a communication with the lake Avernus. Thus a magnificent harbour was formed, sufficiently spacious to contain a large fleet, and allow 20,000 seamen to exercise daily. To this may be traced the naval success which attended Augustus against both Sextus Pompey and Antony. Heyne on Virg. Georg. II. 164, objects to this reference of the words, and thinks that they allude to the harbour at Alexandria. *But the harbour of Alexandria was the work of the Ptolemies. The prediction of Horace, *nos nostraque debemur morti*, is fatally exemplified in the pestilential remnant of this naval station, filled up with rank weeds and grass and corrupted matter, in which noxious insects swarm and breed. Its very name, *Mar morto*, is a lesson.

65. *Regis opus.* Baxter thinks that these words are used proverbially, and explains their application, as Augustus was *imperator in republicâ*. Zeune and Doëring regard them as a proverbial expression for a *splendid work*. Gesner judicially remarks the impropriety of applying *rex* to Augustus—the appellation which he so much disliked, and which was so unpopular at Rome. The reference, which he suggests, to the efforts of Xerxes at Athos, removes all objections as to this, but appears very improbable.

Vicinas urbes alit, et grave sentit aratrum:
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius: mortalia facta peribunt;
Nedum sermonum stet honos, et gratia vivax. 69
Multa renascentur quæ jam cecidere: cadentque
Quæ nunc sunt in honore vocabula, si volet usus,

Doëring cites in illustration of the proverbial use, Carm. II. 15. 1:

Jam pauca aratro jugera *regiæ*
*Moles* relinquent;

but this argues rather against than for the reference of the words here to Augustus, for in that passage *regiæ* appears to be used in censure of the extravagance of the age, as if he had said *insanæ moles*, condemning their overgrown size. It is better, however, to regard *regis opus* here, as a proverbial expression for *a splendid work*, since the passage seems to refer to the *Portus Julius*, or, at least if it do not, *fateamur nescire*, rather than adopt either Heyne's or Gesner's view. *The passage means a work "worthy of even the most powerful king," with a tacit reference to the stupendous works of many ancient kings.

65. *Sterilisve diu palus*, &c. The Pomptina *palus*. These marshes, mainly formed by the stagnation of the waters of the Ufens and Amasenus, lie in Latium, between *Forum Appii*, *Anxur*, the mountains, and the sea. Various attempts to drain them are noticed in history. Amongst others, Augustus made the attempt, and we have reason to suppose with much success. *The attempt of Augustus is mentioned solely by Suet. Cæs. 44, and even in that passage, only his *intention* (*meditabatur*) is spoken of.

Ib. *Palus*. The final syllable is shortened, contrary to the metrical law. *Bentley proposes, *Regis opus; sterilisve palus prius aptaque remis;* but Serv. remarks the poetical licence, Æn. II. 69; VI. 107.

67. *Seu cursum mutavit*. Alluding to the change made by Agrippa in the course of the Tiber, by which its inundations were checked. The Schol. tells us that before this change it flowed through the *Velabrum*.

Ib. *Iniquum frugibus*. It frequently flooded the lands. *Such an inundation is mentioned, Od. I. 2. 13, after which, A. U. C. 732, perhaps its encroachments were prevented by a wall.

Ib. *Doctus*. Compare Epist I. 14. 30: *Multâ* mole docendus *aprico parcere prato*.

68. *Bentley denies that *facta* is the proper word, which should be *opera*, quoting Liv. I. 2; Senec. Epist. XI.; and proposes mortalia *cuncta* peribunt.

69. *Nedum*. Much less. *Gratia*. χάρις.

Ib. *Vivax*. The order is *nedum honos et gratia sermonum stet vivax*.

70. **Renascentur*. This is exemplified in the writings of Fronto, where many ancient words are used.

71. *Si volet usus*. "Consuetudo certissima loquendi magistra; utendumque plane sermone, ut nummo, cui publica forma est."—*Quintil.* I. 6.

Ib. *Usus*. Custom. *The revival or destruction of words depends on common usage. "*Arbitrium*. quod statuimus, nulla causa allatâ. *Jus*, facultas, quam cæteri ultro agnoscent. *Norma*, lex a nobis lata, cui cæteri obtemperant."—Orell.

Quem penes arbitrium est, et jus, et norma loquendi.
Res gestæ regumque ducumque, et tristia bella,
Quo scribi possent numero, monstravit Homerus,
Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos.
Quis tamen exiguos elegos emiserit auctor,

73. " With a view to the different *forms* and *measures* of poetic composition he considers the four great species of poetry, the *Epic*, *Elegiac*, *Dramatic*, and *Lyric*."—*Hurd*. Comp. note l. 79.

73—85, Of the metres appropriate to the different species of poetry.

74. *Quo—numero*, scil. dactylic hexameters. Aristot. Poetic. 41: Τὸ δὲ μέτρον τὸ ἡρωϊκὸν ἀπὸ τῆς πείρας ἥρμοκεν· εἰ γάρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγηματικὴν μίμησιν ποιοῖτο ἢ ἐν πολλοῖς, ἀπρεπὲς ἂν φαίνοιτο. Τὸ γὰρ ἡρωϊκὸν στασιμώτατον καὶ ὀγκωδέστατον τῶν μέτρων ἐστι.

75. *Impariter junctis*. Of alternate hexameters and pentameters. **Impariter* " Hoc adverbium figuravit Horat." TERENT. SCAUR.—*Querimonia*, θρῆνα, in reference to the supposed derivation of *Elegy*, from ἒ ἒ λέγειν. Perhaps allusion may be made to the earliest songs of the Greeks, which were of a plaintive and melancholy tendency.

76 *Voti sententia compos*, i. e. the feelings of pleasure and joy. Trans.—the language of gratified wishes, or (as Anthon) of successful desires. As to *voti compos*, compare Liv. VII. 40: *Ejus me* compotem voti *vos facere potuistis*. **Post*, i. e. ἐρωτικὴ ποησις succeeded to θρηνητικη.

77. *Quis—auctor*. Polymnestus, Callinus, Terpander, or Theocles.—B.

Ib. *Exiguos*. Delicate, humble, plaintive.—B.

Both on account of the unequal verses of which they are composed, and also because elegiac poems are usually rather short.—D. I do not see how *exiguus* is an appropriate epithet of elegy, because it is composed *versibus impariter junctis*. The explanations given by Schol. Cruq., Juvenc. and Dacier, who, similarly refer this epithet to the shortness of the pentameter, are very unsatisfactory. Nor does it follow, because it is *plaintive*, that it should therefore be called *exiguus*. The name, however, may denote its lowly, humble character, when compared with the other species of poetry mentioned in this passage; or may mark the diminutive size of such compositions. Of these I prefer the latter. But whence the propriety of the term, when lyrica. poetry loves brevity as much as it? There are places in which the epithet might be unmeaning, but here it is applied with peculiar beauty, as the *exiguus elegus* has furnished matter for critics to discuss, and caused literary disputes, which, though long since commenced, are not yet decided. Comp. " *elegosque leves*," Ovid. Am. II. 1. 21.

Ib. *Elegos*. Some derive this from ἔλεον λέγειν, others from ἒ ἒ λέγειν. Each appears to me as unlikely as the other.

Ib. *Auctor*. There appear to have been two kinds of elegies. The old, whose origin is ascribed to Callinus, possessed the lyrical character, and chose martial subjects. It bore the name ἔπος, i. e. had no peculiar appellation to distinguish it from other species of poetical composition. The invention of elegy (strictly so called) has been attributed to Simonides of Ceos. In both kinds the metre was the same—alternate hexameters and pentameters. *The

Grammatici certant, et adhuc sub judice lis est.
Archilochum proprio rabies armavit iambo:
Hunc socci cepere pedem, grandesque cothurni,
Alternis aptum sermonibus, et populares

invention is attributed to Archilochus, by many, and to Callinus, by Didymus the contemporary of Horace.

From l. 75, Horace appears to have regarded its original character as plaintive, but comp. Schoell. Hist. Lit. Græc. I. 191, and 244, referred to by Anthon ad loc.

78. *Sub judice*, i. e. undecided.

79. *Archilochum—rabies.* Comp. note, Epist. I. 19. 25.

Ib. *Proprio—iambio.* Commentators explain "his own;" which may with great propriety be said, as (although from Aristot. Poetic. 7, it appears that before him Homer had used the iambics in the *Margites*) the invention of it is *ascribed* to him. I am disposed, however, to interpret "its own," referring to *rabies*, as Horace is speaking of the metres which suit the different kinds of poetry. Comp. Aristot. Poetic. 7: ἐν οἷς καὶ τὸ ἁρμόττον ἰαμβεῖον ἦλθε μέτρον. Διὸ καὶ ἰαμβεῖον καλεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἰάμβιζον ἀλλήλους. *Comp. Epist. I. 19. 25.

Ib. **Proprio*, "a se invento atque egregie tractato." Orell.

Ib. *Rabies*, "Rage," "virulence." The word applied to dogs is transferred to the violence of satire. Comp. Epist. II. 2. 149; Epod. VI. 13.

80. *Hunc—pedem.* This metre or measure. Comp. Turneb. Advers. IX., and Bentl. on Epist. I. 19. 28.

Ib. *Socci.* The *soccus* is used for comedy, as *cothurnus* for tragedy.

81. *Alternis aptum sermonibus.* "Being well-suited for dialogue." The original metre of tragedy was the trochaic tetrameter, but afterwards it assumed the iambic trimeter, because, says Aristotle, μάλιστα λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖον ἐστι; to which he subjoins as a proof, that it is the metre which we most commonly use in conversation. Poet. 10: Τὸ μὲν γὰρ τροχαῖον τετραμέτρῳ ἐχρῶντο, διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν, Λέξεως δὲ γενομένης, αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὗρε μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστι. Σημεῖον δὲ τούτου· πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους. Rhetoric. III. 1: ὥσπερ καὶ ἐκ τῶν τετραμέτρων εἰς τὸ ἰαμβεῖον μετέβησαν, διὰ τὸ τῷ λόγῳ τοῦτο τῶν μέτρων ὁμοιότατον εἶναι τῶν ἄλλων. Nature in the same way pointed out to our dramatic writers the propriety of using *blank verse*. The incongruity of rhyme is sufficiently proved by Dryden's failure, and the French drama shows that its inadequacy is not peculiar to our own language.

Similarly, Cicero de Orat. III. 47, when speaking of the trochee and iambus says, "naturâ tamen incurrunt ipsi in orationem sermonemque nostrum."

81. *Populares Vincentem strepitus.* "There are many reasons given to explain this remark. The cadence of iambus is more sensible, and their measures more strongly marked than any other—'Insignes percussiones eorum numerorum.' Cic. The pronunciation is more rapid, and this rapidity forms, according to Aristotle, a greater number of sharp sounds. M. Dacier adds, that the iambic, being less different from common conversation, more easily engaged the attention of the audience."—F.

The passage which Francis cites from Cicero, does not prove that the mea-

Vincentem strepitus, et natum rebus agendis
Musa dedit fidibus Divos, puerosque Deorum,
Et pugilem victorem, et equum certamine primum,
Et juvenum curas, et libera vina referre.
Descriptas servare vices, operumque colores,
Cur ego, si nequeo ignoroque, poëta salutor?

sures are more strongly marked than any other; for Cicero is there (de Orat. III. 47.) speaking of both the trochee and iambus. Lambinus gives a humorous explanation of the effect which the iambic measure has over the *populari strepitus*, "The spectators, according to him, cease from clamour and noise, being delighted with the iambic verses." Doëring judiciously remarks, that the aptness of the iambic measure for the drama is more easily perceived by the ear than explained by words.

82. *Natum.* Formed, framed. Comp. Carm. I. 27: Natis *in usum lætitiæ scyphis.* Juven. Sat. I. 126: *animal propter convivia* natum. Cic. pro Ligar. 7: Africam—natam *ad bellum contra hanc urbem gerendum. Rebus agendis,* **μέτρον πραχτικόν*, Arist. Poet. § 24.

Ib. *Rebus agendis,* i. e. *fabulis,* for plays are called *δράματα.*—L. Differently, Juven. Sat. XIV.: *utilis et bellorum et pacis* rebus agendis.

83. *Fidibus.* The lyre, i. e. lyric poetry. *Hor. gives to Lyric poetry, *ἐπινίκια, ἐρωτικά, παιδίνια,* omitting *θρήνους.*

Ib. *Divos puerosque deorum. Quem virum aut heroa lyrâ vel acri Tibia sumes celebrare, Clio? Quem deum? cujus recinet jocosa nomen imago?* Carm. I. 12: *Per quos cecidere justa morte Centauri, cecidit tremendæ Flamma Chimæræ. Sive, quos Elea domum reducit Palma cœlestes,* pugilemve equumve *Dicit, et centum potiore signis Munere donat;* Flebili sponsæ juvenemve raptum *plorat,* &c. *Seu* deos, *regesve canit,* Deorum sanguinem.

Ib. *Puerosque deorum.* Heroes.

84. *Pugilem victorem,* &c. In the games. Horace had Pindar in his mind.

85. *Et juvenum curas,* &c. As Anacreon and Sappho did.

Ib. *Curas.* In love.

Ib. *Libera vina.* Either free indulgence in wine, or the freedom from care produced by it. *Rather "free speaking." Wine which openeth the heart. *Condita præcordia aperit Bacchus.* Sat. I. 4. 89.

86. "The distinction of the measures to be observed in the several species of poetry is so obvious, that there can scarcely be any mistake about them. The difficulty is to know (v. 86 to 89) how far each may partake of the *spirit* of the other, without destroying that *natural and necessary difference* which ought to subsist between all. To explain this, which is a point of great nicety, he considers (v. 89 to 98) the case of dramatic poetry, the two species of which are as distinct from each other as any two can be; and yet there are times when the features of the one will be allowed to resemble those of the other."—*Hurd.*

Ib. *Descriptas.* Commentators interpret, "which have been noticed, mentioned." I would interpret, "allotted," "marked out to each." Thus Cic. Catiln. I. 4: Descripsisti *urbis partes ad incendia.*

Ib. *Vices.* The duties, offices.

Ib. *Colores.* Complexions, characters.

Cur nescire, pudens prave, quam discere malo?
Versibus exponi tragicis res comica non vult;
Indignatur item privatis ac prope socco
Dignis carminibus narrari cœna Thyestæ.
Singula quæque locum teneant sortita decenter.

87. *Nequeo.* From want of ability; *ignoro*, from want of information as to the art.

Ib. *Poeta salutor.* Am I styled *poet?*

89 *Exponi.* "Critics have not felt the full force of the words *exponi* and *narrari* in this precept. They are admirably chosen to express the two faults condemned; the first implying a kind of pomp and ostentation in the language, which is therefore improper for the low subjects of comedy; and the latter, a flat, prosaic expression, not above the cast of a common narrative, and therefore equally unfit for tragedy.—*Hurd.*

90. *Indignatur.* Spurns, disdains.

Ib. *Privatis*, i. e. humble, lowly, familiar, such as suit comedy where private persons are the characters. In tragedy we have kings, princes, &c.

Ib. *Socco*, i. e. comedy.

91. *Cœna Thyestæ.* The misfortunes of the family of Pelops are the favourite topics of the Greek tragedians. Hence the reference here to *cœna Thyestæ* for tragedy. Bp. Hurd supposes that the poet refers particularly to Thyestes of Ennius, which, from a passage in Cicero's Orator, appears to have been peculiarly chargeable with the fault here censured. "This allusion," continues this ingenious scholar, "to a particular play, written by one of their best poets, and frequently exhibited on the Roman stage, gives great force and spirit to the precept, at the same time that it exemplifies it in the happiest manner. It seems, further, probable to me that the poet destined an indirect compliment to Varius whose Thyestes, we are told (Quintil. 10. I.) was not inferior to any tragedy of the Greeks."—*Hurd.*

Ib. *Thyestæ.* The brother of Atreus. He induced Ærope, his brother's wife, to renounce fidelity to her husband; Atreus, in revenge, served up to his brother at an entertainment, the offspring of this guilty intercourse.

Ib. *Narratur*, scil. ab ἐξαγγέλῳ. Such a scene could not be *acted* on the stage.

92. *Singula quæque locum*, &c. Let not the provinces of tragedy and comedy be confused, but let each particular hold that place which has properly been assigned to it. The first thing is that *singula quæque locum decenter sortiantur*, then, *teneant illum locum quem sortita decentur*; join, then *decenter* with *sortita*. *κατὰ τὸ πρέπον.

93. *Vocem—tollit*, i. e. uses stately language, borrows the elevation of the tragic style.

94. *Iratus.* When angry.

Ib. *Chremes.* Horace, perhaps, had in mind Ter. Heaut. V. 4, where Chremes says:

——— Non si ex capite sis meo
Natus, item ut aiunt Minervam esse ex Jove, eâ causâ magis
Patiar, Clitipho, flagitiis tuis me infamem fieri.

Ib. *Delitigat.* As the *de* increases the force, *vehementer litigat*, exhausts invective, spend his rage, i. e. *de* gives the force ad *finem*, as we say "out,"

Interdum tamen et vocem comœdia tollit;
Iratusque Chremes tumido delitigat ore;
Et tragicus plerumque dolet sermone pedestri.
Telephus et Peleus, cum pauper et exul uterque,
Projicit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querela.
Non satis est pulchra esse poëmata: dulcia sunto,

with a verb. Thus, *depugnare*, "to fight it out." Epist. II. 1. 184. Comp. Sat. I. 4. 48: *At pater ardens Sævit, quod meretrice nepos insanus*, &c.

95. *Tragicus*. The tragic poet. The poet is now used for the character in his play. *But the *tragic* poet, never speaks in his own person, nor can *tragicus* mean a tragic actor, which is *Tragœdus;* accordingly, Bentley removes the stop after *pedestri*, and joins *Tragicus* Telephus *aut* Peleus; as *iratus Chremes* above, and *Davus sis comicus*, Sat. II. 5. 91. He alters *et* into *aut*, as below, 104, we have *Telephe vel Peleu*. Orellius and Jahn agree with Bentley.

96. *Telephus*. The son of Hercules and Auge, king of Mysia, wounded by Achilles. The oracle informed him that the only remedy was the rust of that spear which had caused the wound. He repaired to the camp of Achilles in pursuance of the answer of the oracle. His story and that of Peleus, formed the subjects of two of Euripides' tragedies. It is probable, however, that Horace refers to the Latin dramas on the same subjects. "We find," says Hurd, "a Telephus ascribed to Ennius, Accius, and Nævius."

Ib. *Peleus*. The son of Æacus. He was obliged to fly from his native island, Ægina, on account of the murder of his brother Phocus, and sought shelter in Thessaly.

Ib. *Pauper*. This is referred to Telephus, as *exul* is to Peleus. Telephus is called *pauper* either as he was a helpless suppliant, or rather because he assumed the disguise *pauperis* when he went to Achilles. *But the epithets refer to both. *Telephus* is *exul*, when he went to seek his mother in Mysia., *Peleus* is *pauper*, as represented by Euripides. Thus Ennius (of Peleus), *Regnum reliqui, sæptus mendici stola*. Comp. Doëring and Gesner, ad loc. Ernesti refers both epithets to Telephus, and explains them as referring to his having been exposed when an infant, and afterwards wandering in search of his parents.

97. *Projicit*. Ἀποβάλλει, lays aside, flings away, casts off.

Ib. *Ampullas*. Comp. note, Epist. I. 3. 14. **Ampullas* and *ampullari*, first used by Horace to express λήκυθος and ληκυθίζειν of the Greeks. The metaphor is derived from the gaudy and fantastic colouring of vases.

Ib. *Sesquipedalia*, i. e. pompous. *Ἁμαξιαῖα. Arist. Such are *pudiricolor*, Læv. *Nestor triseclisenex et dulcioreloquus*.

99—111. The language should be adapted to the passions which influence the speaker, i. e. it should be παθητική. Aristot. Rhetor. III. 7.

Ib. *Pulchra*. This refers to the elegance of the composition (its strict conformity to rules of art), that high finish which excites our admiration. *Bentley, considering that *Dulcia* is only a species of *Pulchra*, proposes *pura* (i. e. "usitata, non poetica") for the latter.

Ib. *Dulcia*. *Ψυχαγωγικά. Affecting, pathetic. A poem may be beautiful, and yet totally deficient in that power which affects the emotions.

Et quocunque volent, animum auditoris agunto.
Ut ridentibus arrident, ita flentibus adsunt
Humani vultus. Si vis me flere, dolendum est
Primum ipsi tibi ; tunc tua me infortunia lædent.
Telephe, vel Peleu, male si mandata loqueris,

101. *Adsunt*, i. e. "adapt themselves to," "weep," *"sympathise." Comp. Arist. Rhet. III. 7 : *συνομοιοπαθεῖ ἀεὶ ὁ ακούων τῷ παθητικῶς λέγοντι.* Marcilius found *adflant* in some of his copies, whence he conjectured *adflent*, which has been received by many ; but this appears to be too puerile an antithesis with *arrident*. *Humani* is emphatic, as distinguishing the nature of man from animals. "Legendum sine dubio, *adflent*." Bent. "Sed nimis aperta ac prope putida esset *ἀντίθεσις* cum v. *arrident*, et mox sequitur *flere*." Orell., who doubts whether a *vultus* can be said *flere*.

102. *Si vis me flere*, &c. Cic. de Orat. II. 45 : "Neque fieri potest ut doleat is, qui audit, ut oderit, ut invideat, ut pertimescat aliquid, ut ad fletum misericordiamque deducatur, nisi omnes ii motus, quos orator adhibere volet judici, in ipso oratore impressi esse atque inusti videbuntur." Arist. Rhet. II. 10 : *Ἀνάγκη τοὺς συναπεργαζομένους σχήμασι καὶ φωναῖς καὶ ἐσθῆτι καὶ ὅλως ἐν ὑποκρίσει ἐλεεινοτέρους εἶναι.* But both these passages refer to *actio*, not composition.

103. *Lædent*. Affect, pain, grieve.

104. *Malè si manda'a loqueris*. *Malè* may be connected either with *mandata* or *loqueris*. Baxter and others adopt the former ; the Delph. edit. and Doëring, &c. the latter. It is plain that in the one case the precept applies to the author, in the other to the actor. Thus Doëring : "particula *male* non cum pluribus interpretibus ad mandata, h. e. ad poetam, qui *malè* partes mandavit, sed, ut sequentia satis docent, ad *loqueris*, ad actorem, qui mandatas partes male sustinet, referenda est." But I do not percieve how Doëring derives this opinion from what follows. In my judgment, it is opposed to the interpretation which he prefers. Horace says, *tristia moestum verba decent, iratum plena minarum*, &c., showing what language suits different feelings, i. e. how the author should adapt his diction to the affections of his characters. Now, if it referred to the actors, we should have the cases inverted, *tristia moestus verba decet, iratus plena minarum*, for the adaptation of the countenance belongs to his art, not that of the poet. In fact, the whole passage from v. 99 to v. 111 regards the necessary accommodation of the speaker. The subject is opened by an assertion that a perfect drama must not win the admiration, but excite the emotions of the audience. Now the emotions are effected by sympathy. He that wishes to draw tears from his audience, must use the language of sorrow.

—— Cantas, cùm fractâ te in trabe pictum
Ex humero portes ? Verum, nec nocte paratur
Plorabit, qui me volet incurvasse querelâ.

If the words of the dramatist's heroes do not correspond with the reverse in their fortunes, they will elicit no sympathy, but either produce sleep or draw down derision. Each emotion has its appropriate language, for such is the ordinance of nature, whereby our minds first are affected by circumstances, and then our language is tinged by the character of our emotions. * Undoubtedly *male* must be joined with *mandata* in reference to the poet, comp.

Aut dormitabo, aut ridebo. Tristia mœstum 105
Vultum verba decent, iratum plena minarum
Ludentem lasciva, severum seria dictu.
Format enim Natura prius nos intus ad omnem
Fortunarum habitum; juvat, aut impellit ad iram;
Aut ad humum mœrore gravi deducit, et angit: 110
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.

Terent.: "Sed hic orator tantùm potuit facundia, quam ille commode putare potuit qui hanc orationem scripsit."

105. *Ridebo.* Cicero, de Orat. II. 47, when speaking of "delivery," says, "Si dolor abfuisset meus, non modò non miserabilis, sed etiam irridenda fuisset oratio mea." The same judicious critic notices (de Orat. III. 58), the character of voice required by each emotion, "Aliud enim vocis genus *iracundia* sibi sumat," &c. Aylmer, mistaking the object of Cicero's precept, cites the passage as illustrative of the adaptation of words to emotions.

107. **Seria . . . severum.* "Inter *serius* et *severus* hoc discriminis est, ut prius fere semper dicatur de rebus, posterius de hominibus."—*Ruhnk.*

108. *Format enim natura,* &c. Cicero, still speaking of "delivery," de Orat. III. 57, makes a similar remark about the countenance, voice, and action, "Omnis enim *motus animi* suum quendam a naturâ habet vultum et sonum et gestum; totumque corpus hominis, et ejus omnis vultus omnesque voces, ut nervi in fidibus, ita sonant, ut a motu animi quoque sunt pulsæ."

Ib. *Priùs.* Doëring explains, *a primo ejus ortu.* Anthon translates, "from our very birth," and following this up, explains *pòst* in. l. 111, "as we advance towards maturer years." I doubt whether Anthon has correctly understood Doëring's interpretation; but, however, whether he has or not, neither his English nor Doëring's Latin paraphrase appears to me to give the meaning of the word here. *Priùs* and *pòst* are undoubtedly opposed, as they remark, but *priùs* signifies nothing more than "first," as *pòst,* "afterwards." *First,* the emotions by our natural constitution vary according to every complexion of circumstances; *then,* by the same constitution, these emotions are expressed in appropriate language.

109. *Juvat.* Delights, gives pleasure.

110. *Ad humum—deducit.* Bows down, overwhelms.

112—118. The language should be adapted to the circumstances of the speaker, i. e. it should be ἠθίκη. Aristot. Rhetoric. III. 7: Καὶ ἠθικὴ δὲ αὕτη ἡ ἐκ τῶν σημείων δεῖξις, ὅτι ἀκολουθεῖ ἡ ἀρμόττουσα ἑκάστῳ γένει καὶ ἕξει. Λέγω δὲ γένος μὲν, καθ' ἡλικίαν, οἷον παῖς, ἢ ἀνὴρ ἢ γέρων· καὶ γυνὴ, ἢ ἀνὴρ καὶ Λάκων ἢ Θετταλός· ἕξεις δὲ, καθ' ἃς ποιός τις τῷ βίῳ.

113. *Equites peditesque.* A playful expression for the educated and the unpolished, the high and the low, the whole audience. *Equites* used for "the nobility," "the educated," is not unusual; but *pedites* for *plebs* is not found in any other passage, except one in Plautus cited by Bentley. The application of the term is drawn from military affairs, as if the poet were speaking of an army composed of *horse and foot.* Comp. Liv. V. 7: *Subito ad curiam concursus fit plebis.* "*Pedestris ordinis se,*" *aiunt,* "*nunc esse.*" *Bentley's

Intererit multum, divusne loquatur, an heros;
Maturusne senex, an adhuc florente juventa
Fervidus: an matrona potens, an sedula nutrix;
Mercatorne vagus, cultorne virentis agelli;

objection to the reading *pedites* is; "Nusquam *pedites* dicebantur nisi militiæ, vel in Triumpho, domi *Populus* vel *plebs* appellabantur. Non tam bene de populo existimavit Horatius, extemplo *eum* cachinnos sublaturum, siquid actor loqueretur persona suæ inconveniens." Horace generally appeals from the judgment of the plebs, to that of the senators and knights. See Sat. I. 10. 76; Epist. II. 1. 182. He therefore reads *Equitesque patresque* cachinnum. But Orellius quotes Liv. I. 44; Cic. de legg. III. 3: *Causas equitum peditumque prolem describunto*, and Soph. Œd. Col. 898: πάντα . . . λεὼν Ἀνιστᾶν ἱστόρην τε. That *Patres* could be said *cachinnare* does not appear to be very elegant.

114. *Divus.* I have followed Bentley in reading *Divus* for *Davus*. Thus, *divus* and *heros*, match, as *senex* and *juvenis*, *matrona* and *nutrix*, *mercator* and *agricola*, *Colchus* and *Assyrius*, *Thebanus* and *Argivus*. But comp. I. 237: *ut nihil intersit* Davusne loquatur *et audax*. Doëring objects also that there should not be so decided a difference between the language of gods and heroes. And yet *Divus* appears to me preferable, for Horace is speaking of tragedy, in which *Davus* could not appear. *Thus Orellius, who remarks, "Intolerabiles mihi videtur ejusdem servuli Davi repetitio: v. 237. v. 227, autem non opponuntur, sed ut locus requirebat componuntur *deus* et *heros*." Moreover, if we have *Davus* on one side, the sentence is not accurately balanced without a *proper name* on the other. Thus, Ovid. Trist. III. 7. 42:

Irus et est subito, qui modò Crœsus erat.

But in nicety of balance the ancients were not scrupulous. Thus Virgil. Georg. I.:

Hinc movet Euphrates, illinc Germania bellum.

Hor. Carm. III. 6. 15:

Hic classe formidatus, ille
Missilibus melior sagittis.

Baxter reads *Davusne loquatur an Heros*, referring to two slaves of different characters in one of Menander's dramas. Erasmus proposes *divesne loquatur an Irus*, whilst Wieland infelicitously substitutes *Davusne loquatur an hĕrus*. The reading in the text is favoured by l. 227, where the same characters are again mentioned together.—*Ne quicunque* deus, *quicunque adhibebiter* heros. *In the Eumenides of Æschylus, a halo of their own celestial nature spread grandeur around the language of the deities; Living in eternal tranquillity, far above the earth, and free from all the cares of mortals, their grand and dignified expressions are remarkably contrasted with those of mortal and care-worn heroes.

116. *Potens.* Haughty, proud.—B. Dignified, stately.—D. Trans. "overbearing," and comp. Juv. Sat. I. 55: Occurrit matrona potens, et Ter Heautont. II. 1. 15: *Mea'st* potens, *procax*, *magnifica*, *sumtuosa*, *nobilis*.

117. *Mercatorne vagus.* Possessed of that address, polish, and general information acquired by travelling and acquaintance with mankind.

Ib. *Cultorne virentis agelli.* Blunt, honest, simple in mind and manners.

Colchus, an Assyrius; Thebis nutritus, an Argis.
Aut famam sequere, aut sibi convenientia finge,
Scriptor. Honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer, 121

*"*Matrona potens*, ut Atossa, Jocasta, Phædra,—*Nutrix*, ut in Trachiniis et Hippolyto.—*Mercator*, ἔμπορος in Philocteta.—*Cultor*, Tragicus ille αὐτουργὸς in Euripidis Electra.—*Colchus*, ut Aëtes."—ORELL.

118. *Colchus an Assyrius*, &c. The scholiast informs us that the characteristic of the Colchian was cruelty, of the Assyrian, craft, of the Theban, dulness, and of the Argive, courage. Commentators add inhospitality to the Colchian, refinement and voluptuousness to the Assyrian, and pride to the Argive. All that Horace means by mentioning them, however, is that the poet must take care that what his characters say should be consistent with the habits of their native country or town.

119—179. "Of the *characters*, which are of two sorts: 1st, *old ones, revived;* and 2nd, *invented*, or *new ones*. In relation to the first (v. 119—125) the precept is to "follow tradition;" that is, to fashion the character according to the "received," "standing idea," which tradition and elder times have consecrated, that idea being the sole test whereby to judge of it; 2nd, in respect of the latter (v. 125 to 128) the great requisite is "uniformity," or "consistency of representation."—*Hurd*. Aristotle Poetic. 28, gives four requisites for the manners, as ἤθας; 1. good, χρηστὸν; 2. characteristic, ἁρμόττον; 3. like, ὅμοιον; 4. uniform, ὁμαλές. Horace considers the third requisite from l. 120 to 124, the 4th from l. 125 to 128.

Ib. *Famam sequere*, i. e. if you introduce old characters, give them the qualities which have been usually ascribed to them in poetical tradition.

Ib. *Sibi convenientia*. Consistent, uniform.

120. **Scriptor*, "poëta trajicus."

Ib. **Honoratum*. Bentley objects to this reading that Achilles is not represented by Homer as *honoratus*, but rather as "dishonoured." At least his anger on account of the insult put upon him forms the theme of the Iliad, although towards the end of the poem the prayer of Thetis is fulfilled by Jupiter. He substitutes *Homereum*, but no editor has adopted his conjectural reading. Baxter, of course, censures Bentley; and asks if there be any one who does not perceive that *honoratum* is the same as that epithet τιμήεντα so constantly used by Homer. He regards *honoratus*, then, as used for *magnificus, superbus*. But τιμήεις is not a *perpetuum epitheton* in Homer, and when it does occur it is almost universally applied to things not persons. Hunter interprets the epithet as expressing the honour which Achilles received from having such a poet as Homer to celebrate his name, ὃν Ὅμηρος τετίμακεν. Doëring explains it as used by *litotes* for *celebratum*, and appositely cites from Cic. de Divinat. I. 40: *Amphiaraum sic* honoravit fama *Græciæ, deus ut haberetur*. Of these I prefer Doëring's, but doubt the correctness of the text. "Homeri ἀγαυόν, κλυτὸν Ἀχιλλῆα." ORELL.

Ib. *Reponis*. Re-produce, bring forward again. **"Post tot alios tragicos."* ORELL. Comp. note, l. 34, and Juven. Sat. I.: Pone *Tigellinum*.

121. *Impiger*, &c., scil. sit impiger, &c. On the character of Achilles, as * is drawn by Homer, comp. the interesting note in Twining's translation of Aristot. Poet. 28.

Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox, invictaque; flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scenæ committis, et audes 125

121. *Impiger.* Ἄκαμας, restless, that cannot bear delay. Comp. Hom. Il. XIX. 199, &c.

Ib. *Iracundus.* Ὀξύχολος, irritable, hasty, wrathful.

Ib. *Inexorabilis.* Νηλὴς, relentless, obdurate. *Comp. Il. ι'. 635: σὸι δ' ἄλληκτὸν τε κακόν τε θυμὸν ἐνὶ στήθεσσι θεοὶ θέσαν.

Ib. *Acer.* Impetuous, fierce, Ἐμμεμαώς. *Comp. Hom. Il. XX. 467: Οὐ γὰρ τι γλυκύθυμος ἀνὴρ ἦν, οὐδ' ἀγανόφρων, Ἀλλὰ μάλ' ἐμμεμαώς.

122. *Nihil non*, i.e. everything.

Ib. *Arrogat armis.* *"Dativus; tribuat armis, semper violentus."—Orell.

123. *Sit Medea*, &c. Hurd notices the due mediocrity with which Medea's "unconquered fierceness" is preserved by Euripides, whilst Seneca outrages the character by extravagance.

Ib. *Ferox invictaque.* When flying from Colchis with Jason, she scattered the severed limbs of her brother Absyrtus on the road by which her father Æetes must follow her, that the recognition of these might delay him in his pursuit. Afterwards, in vengeance for the faithlessness of her husband, she caused the death of her rival Glauce, and murdered her own children.

Ib. *Invicta.* Unbending, relentless. Comp. Eurip. Med. 43, 803, 1051.

Ib. *Flebilis Ino.* Ino and Medea are contrasted, as they were guilty of a similar crime, but under different circumstances. Comp. Eurip. Med. 1279: μίαν δὴ κλύω, μίαν τῶν πάρος γυναῖκ' ἐν ξίλοις χέρα βαλεῖν τέκνοις Ἰνώ. Ino was the daughter of Cadmus and Hermione, and the wife of Athamus When her husband attempted her life, she fled from Thebes, and when she could no longer escape him, she sprang with her son Melicerta from the Scironides into the sea. They were changed into deities of the sea, she under the name *Leucothoe* (otherwise *Mater Matuta*), her son, *Palæmon* or *Portunus.* But mythologists vary as to the particulars of her story. Euripides makes her misfortunes the subject of a tragedy.

Ib. *Flebilis*, "Mournful," "sad." Her story sufficiently explains the propriety of character.

124. *Perfidus Ixion.* As represented in a tragedy of Æschylus, now lost.

Ib. *Perfidus.* Because he violated the rights of hospitality to his father-in-law Eioneus, and betrayed the confidence reposed in him by Jupiter. *The legend is thus told by the Schol. on Apollon. III. 62: Ἰξίων γαμήσας Αἴαν τὴν Ἠιονέως θυγατέρα, πολλὰ ὑπέσχετο δώσειν ἕδνα. Ἐλθόντος δὲ ἐπὶ ταῦτα τοῦ Ἠιονέως, βίᾳεθρον ποιήσας καὶ πυρακτώσας, σκεπάζει αὐτὸ λεπτοῖς ξύλοις καὶ κόνει λεπτῇ· λύσσα δὲ τῷ Ἰξίονι ἐνίπτεσε διὰ τοῦτο κ.τ.λ.

Ib. *Ixion.* The king of Thessaly, father of the Centaurs.

Ib. *Io vaga.* She appears in this character in the *Prometheus Vinctus* of Æschylus.

Ib. *Io.* The daughter of Inachus, who was changed into a cow, and after various wanderings reached Egypt, where she married Osiris, and after death became the *Isis* of mythology.

Ib. *Tristis Orestes.* As in the Orestes of Euripides.

Ib. *Tristis.* In melancholy madness.

Personam formare novam; servetur ad imum
Qualis ab incepto processerit, et sibi constet.
Difficile est proprie communia dicere; tuque

124. *Orestes.* On account of the murder of his mother. Comp. note, Sat. II. 3. 133. In a letter from the Abbe Le Blanc to Crebillon (Let. 59), there is an interesting comparison instituted between the Orestes of Sophocles (in Electra) and the Hamlet of Shakspeare. The coincidences between the stories are certainly very striking. In both the murderer of the king possesses his wife and usurps the throne; plots are laid for the destruction of the injured son; the desire of revenge is excited by supernatural agency; madness in both; and the friendship of Hamlet and Horatio is not unlike that of Orestes and Pylades.

125. *Inexpertum.* Which no author has attempted.

127. *Et sibi constet.* Hurd proposes *aut* for *et*, on the ground that there are two parts of the precept, *servetur ad imum qualis ab incepto processeriet*, and *et sibi constet.* The first requires "uniformity," the latter "consistency," i. e. let your character either preserve the same manners throughout, or at least if it change, let the change consist with the original manners. He illustrates the meaning by a reference to that well known passage in Aristotle's Poetics.—Κἂν γὰρ ἀνώμαλός τις ᾖ, ὁ τὴν μίμησιν παρέχων καὶ τοιοῦτον ἦθος ὑποτιθεὶς, ὁμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι, "which," he remarks, "has been misunderstood, as it has been explained of such characters as that of Tigellius in Horace, which, however proper for satyr or farcical comedy, are of too fantastic and whimsical a nature to be admitted into tragedy." Both Twining and Pye, in their translations of the Poetics, object to this interpretation. As it lies out of my way to discuss the subject, it may be sufficient to remark that Bishop Hurd's interpretation is at least liable to the objection, that he deduces from his meaning of the words a precept, which he shows is preserved in that character (*Iphigenia* in Aulis), which the author of the words brought forward as a violation of the precept which he intended to convey by these words. Aristotle gives the character of Iphigenia as an instance, τοῦ ἀνωμάλου ἤθους; the Bishop of Worcesrer proves that it is ὁμαλῶς ἀνώμαλος. Aristotle censures it; the latter shows that it does not deserve censure: on the supposition, therefore, that both knew the meaning of their own words, and that Aristotle and Hurd were equally good judges of dramatic characters, it is plain that they must have considered different precepts.

128—147. "The formation of quite *new characters* is a work of great difficulty and hazard. For here, there is no generally received and fixed archetype to work after, but every one judges of common right, according to the extent and comprehension of his own idea. Therefore (to v. 136) he advises to labour and refit *old characters and subjects;* particularly those, made known and authorised by the practice of Homer and the epic writers; and directs at the same time by what means to avoid that *servility and unoriginal air so* often charged upon such pieces. I said *characters and subjects*, for his method leading him to guard against servility of imitation in point of *characters*, the poet chose to dispatch the whole affair of *servile imitation* at once, and therefore includes *subjects* as well as *characters.* But this very advice about taking the characters and subjects from the epic poets might be apt to lead into two faults arising from the ill conduct of these poets themselves.

Rectius Iliacum carmen diducis in actus,
Quam si proferres ignota indictaque primus. 130

For 1. (to v. 146), the dignity and importance of a subject, made sacred by ancient fame, had sometimes occasioned a boastful and ostentatious beginning, than which nothing can be more offensive. And 2, the whole story being composed of great and striking particulars, injudicious writers, for fear of losing any part of it, had been led to follow *the round of plain historic order*, and so had made the disposition of their piece *uninteresting* and *unartful*."—Hurd.

128—130. It is easier to remodel old characters than form new.

Ib. *Proprie communia dicere.* Almost opposite meanings have been given of these words by commentators. The majority understand *communia* as expressing subjects which have not yet been appropriated, which no one has attempted, and which are thus open to all. Others interpret "already handled by other writers." Lambin., Juvenc., Dacier, Zurck, Hurd, Doëring, &c., adopt the first. Anthon, however, pronounces this to be "decidedly wrong," and refers to Boileau, and Gaudius (cited by Dr. Parr, British Critic, v. 5. 356) in support of the other interpretation. The difficulty which at once presents itself to considering *communia* as denoting subjects already treated, is, that thus we must interpret *que* in this line "and yet," for the Iliad is then classed amongst *communia*. The meaning, then, according to this view, is—it is difficult to treat subjects already handled in such a way as to make them your own, and yet it is better to do this than introduce a new character. The words *publica materies privati juris erit* favour this interpretation, for they appear as if they were a paraphrase of *proprie communia dicere*. Baxter explains—it is difficult to treat humble subjects with dignity. Gesner and Ernesti give to *communia* the meaning *generalia*, and to *propriè dicere* that of *individua reddere*. Thus, the interpretation is—it is difficult to give individuality to general features; or, in other words, to limit generals in such a way that they form a well-marked distinct character. Ernesti (Clav. Horat. 492) illustrates the meaning by the difficulty of forming the character of Demea so that although the spectator has no other previous knowledge of him than that he is a human being, *charactere proprio et verosimili agat;* whilst it is much easier *inducere loquentem Ulyssem aut Achillem, quia jam effictus est horum character*.

Ib. *Proprie—dicere.* To make them appear your own. L. To describe in good language. B. *Propriâ novâ et peculiari arte exponere.* D. To give individuality to, to mark with character, to express with elegance. G. E. *Orellius thinks this to be a paraphrase of the Greek καλεῖσθαι τὰ κοινὰ ἴδια σαυτῶν. He renders *proprie dicere*, by, ex *abstractis, concretis* reddere, i. e. "to individualize."

129. *Rectius Iliacum carmen.* As every one knows the characters in it, and you have only to draw them as they appear there. *Thus Æschylus called his dramas τεμάχη τῶν Ὁμήρου μεγάλων δείπνων. Athen. VIII. 8.

Ib. *Diducis in actus*, i. e. dramatise. *Diducere* is elegantly applied to water led off into different channels. *Orellius reads *deducis*. A metaphor from spinning, see Epp. II 1. 225.

130. **Ignota indictaque.* The same subjects which above are called *communia*. To this Orellius dissents; his explanation is: "Male hanc *publicam materiem* nonnulli confuderunt cum *communibus* illis v. 128., cum sit universa

Publica materies privati juris erit, si
Nec circa vilem patulumque moraberis orbem;
Nec verbum verbo curabis reddere fidus
Interpres; nec desilies imitator in arctum,
Unde pedem proferre pudor vetet, aut operis lex.
Nec sic incipies, ut scriptor cyclius olim:
"Fortunam Priami cantabo, et nobile bellum."

copia μύθων ab epicis et tragicis tractatorum vel etiamnunc apud λογογεάφους latentium, quibus cuique poëtæ denuo uti licet."

131—135. You may construct an original drama from a subject already treated in poetry by pursuing these three rules: 1, you must not exactly follow the common hacknied story; 2, you must not literally translate; nor, 3, so embarrass yourself by strict adherence to the original that you cannot leave it without doing outrage to your own feelings of propriety or violating the rules of your composition.

Ib. *Publica materies.* Subjects already treated, such as the Iliad, &c. *Thus the three great tragedians severally described the story of *Electra*.

Ib. *Privati juris erit*, i. e. will become your own.

132. *Vilem patulumque—orbem*, i. e. the common and vulgar round of particulars; or (as Hurd) "the trite obvious round of the original work." Gesner explains the word *orbem* as referring to the *cyclus* or collection of fables, which was a common subject for indifferent poets, hence called *Cyclii*. It was a system of mythological stories from the Theogony to the return of Ulysses, or a regular detail of the principal incidents connected with the Trojan war. Orellius interprets *orbem*, to mean. "Locos communes et ab omnibus fere tratatos."

133. *Fidus interpres*, &c. The Roman poets appear first to have servilely copied from the Greek. Compare Enn. Med.: *Quo nunc me vertam? quod iter incipiam ingredi? Domum paternamve? anne ad Peliæ filias?* with Eurip. Med. 502.

Ib. *Moraberis.* Waste your time, delay, dwell.

134. *Desilies—in arctum.* As the goat into the well, in Æsop's fable.

135. *Pedem proferre.* Thus Juven. Sat. X. 30: *quoties de limine moverat unum* protuleratque pedem.

Ib. *Pudor.* You cannot give up imitation without dishonour.

Ib. *Operis lex.* As it requires that the end should correspond with the beginning. *Rather the *εἰκονομία*, the peculiar nature and arrangements of tragedy you imitate. You cannot alter it, without in some measure altering the catastrophe also.—Orell.

Ib. *Operis*, "your tragedy," not the art of composition in general.

136—145. The opening should not be ostentatious. Homer is your model in this.

Ib. *Scriptor cyclicus.* Some author of the *cyclus*, described above, l. 132. *The chief Cyclic poems are the following: 1. τὰ *κύπρια*, of Stasinus or Hegesinus. 2. The *Αἰθιοπίς* of Arctinus. 3. The *Ἰλιὰς μικρά*, by Lesches. 4. The *Ἰλίου πέρσις*, of Arctinus. 5. The *Νόστοι* attributed to Agias. 6. The *Τηλεγονία* of Eugammon. These were collected, more for the sake of philology than poetry, by the Alexandrine grammarians.

Quid dignum tanto feret hic promissor hiatu ?
Parturiunt montes : nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte :
"Dic mihi, Musa, virum, captæ post tempora Trojæ,
Qui mores hominum multorum vidit, et urbes."
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat ;
Antiphaten, Scyllamque, et cum Cyclope Charybdin.
Nec reditum Diomedis ab interitu Meleagri,

138. *Dignum tanto—hiatu ?* In keeping with this boastful announcement, corresponding to so pompous exordium.

Ib. *Feret.* Produce.

Ib. *Promissor.* Braggart, vaunter.

Ib. *Hiatu.* Lit. an opening of the mouth ; met. declaration, announcement.

139. *Paturiunt montes,* &c. A proverbial expression for persons who promise much but do little. Comp. Athen. : *Ὠδινεν ὄρος—Ζεῦς δ' ἐφοβεῖτο—τὸ δ' ἔτεκεν μῦν.* *Many Editions read *parturient,* but Bentley remarks, that all verbs ending in *urio,* called by grammarians *meditativa,* have in their present tense a future signification. Similarly, Greek verbs (*desiderativa*) ending in *ιω,* as *βρωσείω, πολεμησείω,* &c. *Paturiunt,* is the same as *jam parient.* See Herman de metres.

140. *Hic,* scil. *Homerus*—incipit.

141. *Dic mihi, Musa, virum.* These two lines express the opening verses of the Odyssey. They are merely adduced to show the simplicity with which the poet commences, and therefore Horace did not trouble himself to give an exact translation.

Ib. *Captæ post tempora Trojæ,* &c. Epist. I. 2. 19 : *Qui domitor Trojæ, multorum providus urbes Et mores hominum inspexit,* &c.

143. *Non fumum ex fulgore,* &c., i. e. Homer's intention is not to produce what is mean after a splendid exordium, but to begin with simplicity, and afterwards to delight and astonish.

144. *Speciosa—miracula.* Such splendid tales of wonder as those regarding Antiphates, Scylla, Charybdis, and the Cyclops.

145. *Antiphates.* The king of the Læstrygones, who devoured one of the companions of Ulysses. Odyss. X. 82. 132.

Ib. *Scyllamque, et—Charibdin.* The well-known terrors of the Sicilian straits. Odyss. XII. 85, and 104. *Bentley thinks that the mention of *Charybdis,* would sufficiently remind the reader of Scylla, besides, with the present reading, the most attractive of Homer's wonders are omitted. He reads, Antiphaten *Circenque* et cum Cyclope Charybdin.

Ib. *Cyclope.* Polyphemus.

146. The historical order of the events should not be followed, but let the reader at once enter into the action of the poem.

Ib. *Nec reditum Diomedis,* &c. Nor does Homer, like the cyclic poet, open the tale of Diomede's return from Troy with the death of Meleager ; i. e. he does not begin with events which are not necessary to the action of the poem, but at once hurries the reader into the subject, as if he were fully acquainted

Nec gemino bellum Trojanum orditur ab ovo.
Semper ad eventum festinat: et in medias res
Non secus ac notas, auditorem rapit; et quæ
Desperat tractata nitescere posse, relinquit. 150
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
Tu quid ego, et populus mecum desideret, audi.

with the history of the family of Diomede. The Schol. informs us that Antimachus treated the subject with so much diffuseness, that he had written four and twenty volumes before he had reached the war of the seven chieftains at Thebes.

146. *Reditum Diomedis.* Comp. note, Sat. I. 5. 88.

Ib. *Meleagri.* The son of Œneus, and brother of Tydeus, the father of Diomede.

147. *Nec gemino bellum,* &c. He does not think it necessary to give an account of Helen from her birth, and the circumstances which led to the Trojan war, but opens, as if all these were previously known, with the anger of Achilles—Μῆνιν ἄειδε θεά—.

Ib. *Gemino ovo.* This does not agree with Sat. II. 1. 26: *ovo prognatus eodem,* or at least with the common fable, according to which Pollux and Helen were in one egg, Castor and Clytemnestra in the other.

148. *Semper ad eventum,* &c. He is ever pressing forward to the development of his plot, and that the reader may the sooner reach the issue, he bears him into the midst of the action as if he were familiar with both circumstances and persons. Thus the Æneid opens with the storm which dispersed the fleet of Æneas on sailing from Sicily. Following the historical order, we should first read the 2nd and 3rd books, and then the 1st.

149. *Non secus ac notas.* Just as if they had at once been known to him, i. e. by the clear and lucid nature of the style and narrative.

150. *Tractata nitescere.* As metals derive polish from being handled.

Ib. *Relinquit.* Leaves untold, abandons, gives up.

151. *Ita mentitur.* Comp. Aristot. Poetic. 44. Δεδίδαχε δὲ μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῆ λέγειν ὡς δεῖ.

Ib. *Sic veris falsa remiscet,* &c. So blends fictions with realities, that they form one consistent narrative. *Hand (Tursell. III. 468.) supposes *ita* and *sic* to refer merely to the preceding lines, "and *thus* he uses fiction, *thus* he blends, &c.;" but these particles surely refer to the next verse. Comp. Ter. Heaut. IV. 5. 35: Ita tu istæc tua miscete, ne me admiceas.

153—178. The dramatic writer should pay particular attention to the age of his characters. He must study the peculiarities of boyhood, youth, manhood, and old age, lest he should violate nature by a misapplication of the characteristics.

153. *Mecum,* i. e. not merely I, but the people also, as well as I.

Ib. *Desideret.* Require, expect.

Ib. *Aulæa manentis,* i. e. waiting until the play is finished, who sits out the whole play; literally, *waiting for the curtain,* until it is raised, or, as we say, falls. Comp. note, Epist. II. 1. 183. *The repetition in *plausoris*—vos *plaudite* offends Bentley, who reads *fautoris.* Orellius objects to Bentley's

Si plausoris eges aulæa manentis, et usque
Sessuri, donec cantor, "Vos plaudite," dicat; 155
Ætatis cujusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
Reddere qui voces jam scit puer, et pede certo
Signat humum, gestit paribus colludere, et iram
Colligit ac ponit temere, et mutatur in horas. 160
Imberbus juvenis, tandem custode remoto,
Gaudet equis canibusque, et aprici gramine campi;

reading *fautoris*, that it would mean some person (a claquer) who, either for money or interest, applauded one actor, and hissed all the rest, while *plausor* denotes a true and sincere patron of art.

155. *Cantor.* The performer. *Thus Hermann, "Horatius aperte cantorem et histrionem eundem esse significat." But Bentley asserts, "cum actores omnes ex scena exirent, cantoris erat, depositis ex ore tibiis *plaudite* insonare." Goëller agrees with Bentley.

Ib. *Vos plaudite.* The appeal to the audience with which the Roman plays usually terminated.

157. *Decor.* *Τὸ πρέπον*, the becoming character.

Ib. *Naturis.* Bentley's emendation *maturis* is specious, but there is no necessity for change. *Mobiles naturæ et anni*, mean varying dispositions and years, i. e. the dispositions of boyhood, youth, manhood, and old age, are different. *Besides thus there would only be two periods of life alluded to, sc. youth and age, while Horace has already indicated four; again, there could not be a correct antithesis between *maturis* and *mobiles*.

158. *Reddere—voces.* To speak, to answer when addressed. Comp. l. 348. and Virg. Æn. I.

Non datur ac veras audire et *reddere voces*.

*Perhaps with peculiar reference to the words, which the child has received (*accipit*) from his nurse, and which, in his playful sportiveness, he repeats again, *reddit*.

Ib. *Et pede certo Signat humum*, i. e. and walks firmly.

Ib. *Paribus.* Those of his own age.

160. *Ponit.* Lays aside. *Temerè*, hastily, readily, heedlessly. *Mutatur.* The middle voice, "changes his humour every hour."

161. *Tandem custode remoto. Tandem* expresses the impatience with which he expected the arrival of the time when he should be his own master. *Custos removebatur*, some time between the fourteenth and seventeeth years. *The latter is correct, scil. after the assumption of the *toga virilis*.

Ib. *Custode remoto.* Although Pers. Sat. V. 30: *Cùm primùm pavido* custos *mihi* purpura *cessit*, might advise a reference of this to the *pretexta*, yet *remoto* does not accord. Interpret, then, "tutor," "instructor," or rather "guardian," and Comp. Sat. I. 6. 81: *Ipse mihi* custos *incorruptissimus omnes*; and Ter. And. I. 1. 25: *antea—ætas, metus*, magister prohibebant.

162. *Gaudet equis canibusque.* Comp. Ter. Andr. I. 27: "Quod plerique omnes faciunt adolescentuli, Ut animum ad aliquod studium adjungant aut *equos* alere, aut *canes* ad venandum."

Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus æris,
Sublimis, cupidusque, et amata relinquere pernix.
Conversis studiis, ætas animusque virilis 166
Quærit opes et amicitias, inservit honori;
Commisisse cavet quod mox mutare laboret.
Multa senem circumveniunt in commoda; vel quod
Quærit, et inventis miser abstinet, ac timet uti: 170
Vel quod res omnes timide gelideque ministrat;
Dilator, spe longus, iners, avidusque futuri,

162. *Aprici gramine campi.* In reference to the gymnastic exercises in the Campus Martius.

163. *Cereus.* Pliable as wax.

Ib. *Monitoribus asper*, i. e. not brooking advice. Whilst you can bend him (as easily as wax) to what is wrong, he is offended and manifests displeasure if you advise him to do what is right.

164. *Utilium tardus provisor*, i. e. improvident. *Tardus*, slow, dilatory.

Ib. *Prodigus æris.* Arist. Rhet. II. 12: φιλοχρήματοι δὲ ἥκιστα διὰ τὸ μή πω ἐνδεῖας πεπειρᾶσθαι.

165. *Sublimis.* High-spirited. Arist Rhet. II. 12: καὶ μεγαλόψυχοι.

Ib. *Cupidus.* Eager. *Et amata relinquere pernix.* Comp. Epist. II. 1. 100: *Quod cupidè petiit maturè plena reliquit.* *Horace appears to have carefully perused Arist. Rhet. II. 12: εὐμεταβολοι δὲ καὶ ἀψίκοροι πρὸς τὰς ἐπιθυμίας, καὶ σφόδρα μὲν ἐπιθυμοῦσι, ταχέως δὲ παύονται.

166. *Virilis.* Of a person who had reached manhood. Aristotle Rhet. II. 14, gives from the thirtieth to the thirty-fifth year as the period of full vigour for the body, and from the thirtieth to the forty-ninth as that for the mind.

168. *Laboret*, "Find it difficult to change." *Regelsberger, for *mutare*, proposes *munire*, i. e. *defendere, confirmare*; but Orellius justly remarks, "non satis Latine dici videtur *munire culpam*, errorem."

170. *Quærit*, scil. opes. Comp. Epist. I. 7. 57: *Et properare loco et cessare* et quærere et uti. Arist Rhet. II. 13: δουλεύουσι τῷ κέρδει.

171. *Vel quòd res omnes timidè gelideque*, &c. Καὶ δειλοὶ καὶ πάντα προφοβητικοί.

Ib. *Gelidè.* With chill, without warmth, dispassionately. He does not manifest any excitement or particular interest in what he is doing, but acts as if he were apathetic; κατεψυγμένοι γάρ εἰσιν.

172. *Spe longus.* Extending his hopes of life, cherishing the expectation that he will live longer. *But this would be the same as *avidus futuri*; it rather means "forming distant expectations." For, however advanced in years, men do not lay aside hope for a longer existence, and often form plans, which would take a whole life to accomplish. This meaning is supported by Od. I. 4. 15, and Od. I. IX. 7. Bentley reads *spe lentus*, meaning "slow to indulge in hopes." But Gesner defends the original reading. There is a passage in Eurip. Hecub. 495, which illustrates the meaning,

φεῦ, φεῦ· γέρων μέν εἰμ'· ὅμως δέ μοι θανεῖν
ἐνῆν, πρὶν αἰσχρῷ περιτεσεῖν τύχῃ τινί.

Difficilis, querulus, laudator temporis acti
Se puero, censor castigatorque minorum.
Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt. Ne forte seniles
Mandentur juveni partes, pueroque viriles,
Semper in adjunctis, ævoque morabimur aptis.
Aut agitur res in scenis, aut acta refertur.
Segnius irritant animos demissa per aurem,

Comp. Arist. Rhet. II. 13: Καὶ φιλόζωοι κ. τ. λ. And yet neither the reading nor the intepretation appears to me satifactory. * Orellius explains by "Forming distant expectations," i. e. hoping that in some years hereafter he may perform, or achieve something desired of him.

172. *Iners.* Without energy or sport, inactive.

Ib. *Avidusque futuri.* Desirous of living longer. But this is almost the same as *spe longus.* *Nay: see preceding note. The old are called by Aristotle, φιλοζῶοι. Interpret then, with Doëring, desirous of knowing the future. Bentley, comparing Aristotle, δειλοί καὶ πάντα προφοβητικοὶ, reads *pavidusque futuri.*

173. *Difficilis.* Δύσκολος, morose, cross. Comp. Ter. Heauton. III. 2. 24: *Querulus;* μεμψίμοιρος, ὀδυρτικὸς, always complaining of his circumstances.

Ib. *Laudator temporis acti,* &c. Arist. Rhet. II. 13: διατελοῦσι γὰρ τὰ γενόμενα λέγοντες· ἀναμιμνησκόμενοι γὰρ ἥδονται.

174. *Minorum.* Of his juniors.

175. *Anni venientes.* According to Aristotle's opinion (note on v. 166), years are called *venientes* until 35, as to the body, and 49 as to the mind. From this they are said *recedere.*

176. *Ne fortè seniles,* &c. To prevent any mistakes about the characters, such as ascribing to a youth those features which mark the conduct of an old man, or to a boy the dispositions and manners of manhood, we must pay particular attention to the characteristics of each age.

178. *Adjunctis.* Παρακείμενοις, the characteristics, those qualities connected with.

Ib. *Ævo,* scil. cuique *ævo,* each age, each period of life. **Ævo* is connected both with *adjunctis* and *aptis.*

Ib. *Morabimur.* Delay, dwell upon, pay particular attention to.

Ib. *Aptis.* The proprieties, those qualities which become, are suitable to.

179—188. Of those parts of the drama which should not be represented but described.

179. *Aut agitur res,* &c. In the Greek and Roman dramas, the feelings of the audience were excited more by description than action. The ἄγγελος, or *nuncius,* usually details the circumstances of the tragic event, invested with all the horrors which the poet's imagination can supply. *The connexion with the preceding is: "Nor is it sufficient, diligently to have observed the character of different ages, &c., you must also take precaution not to offend the eyes or feelings of the audience by atrocious representations, nor to weary their attention by too long a drama."

180. *Segnius irritant.* Make a weaker impression, less forcibly affect.

Quam quæ sunt oculis subjecta fidelibus, et quæ
Ipse sibi tradit spectator. Non tamen intus
Digna geri promes in scenam: multaque tolles
Ex oculis, quæ mox narret facundia præsens.
Ne pueros coram populo Medea trucidet; 185
Aut humana palam coquat exta nefarius Atreus;
Aut in avem Progne vertatur, Cadmus in anguem.
Nec Deus intersit, nisi dignus vindice nodus

Ωτα τυγχάνει ἀνθρώποισι ἐόντα ἀπιστότερα ὀφθαλμῶν. Herodot. I. 8. Comp. Lucian. Art. Hist. Conscrib. 29.

180. *Demissa per aurem*, scil. descriptions.

181. *Fidelibus.* We may doubt the truth of what we hear, we cannot of what we see.

182. *Ipse sibi tradit.* What we hear is communicated by others, what we see, by ourselves.

Ib. *Intus.* Behind the scenes.

184. *Mox.* Soon after their occurrence, shortly after, presently.

Ib. *Narrat facundia præsens*, i. e. the actor coming before the audience is to describe in eloquent terms. The proper introduction of the narrative shows the skill of the poet. The most obvious way is to introduce a messenger, but sometimes it is more artfully managed, so that it naturally devolves upon one of the principal characters.

Ib. *Præsens.* Either of a person who had been present at the scene which he describes, or who is present before the audience when he details it. *But how could an actor relate (*narrat*) the circumstance, unless he were present, to the audience. The first explanation is preferable. The word *facundia*, alludes to the care and finish bestowed on their narratives by the Greek dramatists.

185—188. This precept appears to have been the foundation of the rule laid down by the French critics, that deaths should not be exhibited on the stage. Those who are desirous to defend, on classical authority, the practice of the English drama, believe that Horace refers only to the improbability and not the cruelty of such representations. In the Greek tragedies, however, the rule is observed, except in the Ajax of Sophocles. And yet Aristotle seems to have been unacquainted with the existence of any such law, when he says, Poet. 23: οἷον οἱ ἐν τῷ φανερῷ θάνατοι.

Ib. *Pueros.* Medus and Mermerus. Sch. Cruq. *I have, on the authority of Bentley, rejected *nec*, and restored *ne*, i. e. ἵνα μὴ. *Tollis ex oculis, ne*, &c.

Ib. *Coram populo*, i. e. In presence of the audience. Pye (in his commentary on Aristotle's Poetics) refers *populo* to the chorus.

Ib. *Medea trucidet.* Comp. note, l. 123. Hurd notices Seneca's violation of this precept.

186. *Humana palam coquat*, &c. Comp. note, l. 9

187. *Progne.* The wife of Tereus, and sister of Philomela. According to Ovid (Met. VI. 425.), she was changed into a swallow, but according to Anacreon, Virgil, Propertius and others, into a nightingale.

Ib. *Cadmus.* Cadmus and Hermione, in their old age, having implored the gods, to remove them from their afflictions, were changed into serpents.

Quodcunque ostendis mihi sic, incredulus odi.
Neve minor, neu sit quinto productior actu
Fabula, quæ posci vult, et spectata reponi. 190

188. *Sic.* This alludes not merely to the representation, but also to the character of the instances given above, i. e. in such a way, and of such a character. *Orellius thinks *sic* refers merely to the two latter instances, i. e. the transformation of Progne and Cadmus.

Ib. *Incredulus odi.* Commentators refer this only to the preceding line. Thus *sic* marks the exhibition of such incredible transformations as those of human beings into birds or serpents. But I am inclined to think that the poet did not thus restrict its application. He states the principle on which such representations as those of Medea, Atreus, Progne, and Cadmus cannot succeed. This is, that they are improbable and offensive. Transformations must be improbable under any dramatic circumstances, whilst the unity of place and the presence of the chorus render all such acts as those of Medea and Atreus incredible. This appears to me to explain the origin of the ancient practice of removing from the stage murders and such other acts, in a more satisfactory manner than if we ascribe it to the delicacy of the audience. Indeed the custom of bringing the dead bodies on the stage is a sufficient proof that it should not be traced to the latter. Interpret then—I dislike such representations, as I cannot believe that the circumstances really took place; or let *incredulus* refer to the preceding line, and *odi* to the two others, so that the meaning may be—whilst I disbelieve the one, I am disgusted at the other.

189—190. A play should be divided into five acts. This rule appears to have been peculiar to the Latin drama, for in the Greek plays there was no such division, and Aristotle gives as the parts of a tragedy—the prologue, chorus, episode, and exode. Indeed it was not of long standing even in the Roman drama in Horace's time, for from Cic. Epist. ad Quint. Frat. I. 1, it appears that the usual division in his time was into three acts. *The Romans divided their drama into five acts after the Alexandrian Critics. The ancient Greeks division was into πρόλογος, ἐπεισόδια τρία, and ἔξοδον. Cicero, in the passage referred to, appears to allude to the *three episodes*, not to three *acts*, in the restricted sense. The division into five acts, arose from the usual number of the στασιμὰ, denoting *pauses* in the action.

190. *Posci.* To be called for, i. e. to be so admired that the audience request that it may be again represented.

Ib. *Reponi.* To be repeated, to be performed again.

191. *Nec deus intersit.* The unravelling of the plot should not be effected by the appearance of a deity, unless a difficulty present itself which requires such an interposition. Horace censures the practice of those poets who, when they were at a loss for an expedient to extricate their characters from their difficulties in which they had placed them, had recourse to the introduction of a deity, without considering whether the circumstances warranted such an interference. Hence the proverb, θεὸς ἀπὸ μηχανῆς, *deus ex machinâ*, for an unexpected and summary way of getting rid of a difficulty.

The expression *ex machinâ* refers to the machine by means of which the actor, who personated the god, was let down from above the scenes, as if he were descending from heaven. Aristotle (Poet. 28.) points out the proper use

Incident: nec quarta loqui persona laboret.
Actoris partes chorus officiumque virile

of the *machina*. Φανερὸν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαίνειν καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς, καὶ ἐν τῇ Ἰλιάδι τὰ περὶ τὸν ἀπόπλουν· ἀλλὰ μηχανῇ χρηστέον ἐπὶ τὰ ἔξω τοῦ δράματος ἢ ὅσα πρὸ τοῦ γέγονεν, ἃ οὐκ οἷόν τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον, ἃ δεῖται προαγορεύσεως καὶ ἀγγελίας. Of the Greek tragedians, Euripides is the most culpable in the unnecessary introduction of the gods.

191. *Dignus vindice*. Requiring such a *vindex*. *Vindex* means a person who saves and rescues in the greatest danger. Transl. requiring such interposition.

192. *Quarta loqui persona laboret*, i. e. you should not introduce four characters in dialogue. Thespis having added an actor to the original chorus, made the first advance towards dramatic performances—Æschylus introduced a second, and Sophocles a third. The names of the three actors were, Πρωταγωνιστής, δευτεραγωνιστής, and τριταγωνιστής. *In the Choëphoroi of Æschylus, only three verses are attributed to Pylades; but in the Œdipus Col., four characters are represented as speaking, yet this drama was not *exhibited* by Sophocles himself. Compare Pollux. 2. 110: Εἰ δὲ τέταρτος ὑποκριτής τι παρεισθέγξατο, τοῦτο παραχορήγημα ἐκαλεῖτο.

Ib. *Laboret*. This I regard as expressive of the difficulties attendant on the management of a dialogue between four characters. It is only with a violent effort that the fourth person can take a part in the conversation.

193. *Actoris partes chorus*, &c. Aristot. Poet. 32: καὶ τὸν χορὸν δὲ ἕνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μέρον εἶναι τοῦ ὅλου καὶ συναγωνίζεσθαι

Ib. i. e. *Actoris partes*. The place of a performer. The chorus should take a part in the play as if it were one of the *dramatis personæ*. It should not be regarded as merely connected with the spectacle, but the poet should give it a distinct character, and assign appropriate sentiments and words to it in the diverbial part of the play.

Ib. *Chorus*. The chorus of the ancient stage represented "A number of persons by some probable cause assembled together as witnesses and spectators of the great action of the drama." But the poetical use of it was to give a proper direction to the thoughts of the audience on the subjects represented, to point out the moral instruction which might be derived from the story—in fact, to express the feelings which ought to be inspired by the circumstances.

Horace speaks of it here as participating in the action or taking a part in the dialogue. At this time the chorus was collected on the *Thymele*, a platform in front of the orchestra. From this the Coryphæus, acting as spokesman, conducted the dialogue with the characters on the stage.

Euripides is censured by Aristotle (Poetic. 32.) for his mismanagement of the chorus in this respect. *And partly from his example and partly to avoid the expense of the chorus, the choral parts were omitted.

Ib. *Virile*. Of one person, of an individual. Sch. Cruq. L. B. "Heinsius takes *virile* adverbially for *viriliter*. But this is thought harsh. What hinders, but that it may be taken adjectively? And then, agreeably to his interpretation, *officium virile* will mean a strenuous, diligent office, such as becomes a person interested in the progress of the action."—*Hurd*.

Defendat; neu quid medios intercinat actus,
Quod non proposito conducat, et hæreat apte. 195
Ille bonis faveatque, et consilietur amicis,
Et regat iratos, et amet pacare tumentes:
Ille dapes laudet mensæ brevis; ille salubrem
Justitiam, legesque, et apertis otia portis;
Ille tegat commissa: Deosque precetur et oret
Ut redeat miseris, abeat fortuna superbis. 201

Doëring appears to have adopted Heinsius' view, for he interprets the line *chorus actoris partes strenue tueatur.* *Orellius adopts the interpretation of Lambinus, "Chorus particeps sit actionis eamque *pro virile parte* adjuvet, hoc est, pro eo, quod officii ejus est."

194. *Defendat.* Uphold, sustain. Comp. Sat. I. 10. 12. Epist. II. 1. 171. So far for the part which the chorus takes in the dialogue. Horace now turns to the character of the songs, which it introduces between the acts. In the Greek tragedies the number of choral odes varies from three to seven; in each of Seneca's tragedies there are four.

Ib. *Medios intercinat actus.* In the choral odes which are introduced between the acts.

195. *Proposito.* The subject, the purpose. The choral ode should be appropriate to the place in which it is introduced. Its theme should be suggested by the circumstances of the action. Aristophanes, in the Frogs, ridicules the want of connexion and sense in the odes of Euripides.

196. *Bonis faveat,* i. e. take the side of the good. Hurd notices the violation of this rule in the Antigone, where the chorus obsequiously supports the measures of Creon, and also in the Medea, where the chorus does not interfere to prevent the execution of Medea's guilty intentions.

197. *Pacare tumentes.* Cuningham and others give *peccare timentes,* *But Bentley's argument appears conclusive, "oderunt peccare *boni* virtutis *amore.*" The wicked avoid sinning *formidine pœnæ,* these the chorus never could properly be said *amare,* besides *tumentes* does not denote "swelling with anger," but with indignation, grief, or any violent emotion of the mind. Comp. Sat. I. 8. 5. Virg. Æn. I. 142, &c. Orellius adopts the reading of Bentley. Thus explaining the apparent tautology, "Chorus *regit iratum,* qui adversario absente sævum aliquod facinus in eum molitur, *pacat tumentes,* mutuas minas alterum in alterum facientes." See Œd. Tyrr 404. Ajax. 1091, 1118, &c.

198. *Mensæ brevis.* Of a frugal board. Comp. Epist. I. 14. 35: *cœna* brevis.

Ib. *Apertis otia portis.* In the time of peace the gates of a city are open. Comp. Carm. III. 5. 23: *Vidi—Portas non clausas.*

200. *Tegat commissa.* Conceal the secrets confided to its honor. In Sat. I. 3. 95. we have the phrase in full, *fide commissa.* *Orellius justly remarks, that if, as many suppose, the chorus had disappeared from the *Roman drama,* Horace would not have been so particular in the description of its duties. Some fragments of the choral odes of Ennius and Pacuvius have come down to us, and one drama of Accius is called, from its chorus, "the Phœnissæ."

Tibia non, ut nunc, orichalco vincta, tubæque
Æmula: sed tenuis, simplexque foramine pauco
Aspirare et adesse choris erat utilis, atque
Nondum spissa nimis complere sedilia flatu: 205
Quo sane populus numerabilis, utpote parvus,

202—219. Of the music.—In this two instruments were used—the *tibia* and the *lyra*. The latter was peculiar to the tragic chorus; the flute appears to have been common to both. It was (at least sometimes) the accompaniment to the recitation, and was employed during the interval between the the acts in comedy. *Having described the nature of the chorus, it was needful he should also give directions for its accompaniment.

202. *Tibia*. Comp. note, Epist. I. 14. 25. There were two kinds of *tibiæ*, the single, and the double. The two tubes of the latter, from the hands in which they were held, were called *dextra* and *sinistra*.

Ib. *Orichalco*. *Orichalcum*, or *aurichalcum*, was an artificial metal formed like our brass, in the working of which the ancients seem to have been possessed of great skill. The word is derived by some from the Greek ὀρείχαλκος, mountian-brass—by others, from *aurum* and χαλκος. Objections may be made to both etymologies from the prosody of the word.

Ib. *Vincta*. Mounted with rings either ornamental or to secure the joints; or, perhaps, the casing of it with brass was designed to give greater power to the instrument. *"*Vincta*, est *tibia duplex*, cujus partes vincuntur orichalco." Orell.

Ib. *Tubæque Æmula*. In the power and clearness of its tones.

203. *Tenuis simplexque*. Soft, low in its tones, and plain, simple unornamented. *The former interpretation is preferable.

Ib. *Simplex*. Regarding this as opposed to *orichalco vincta*, it may allude to the single *tibia*, and thus, *orichalco vincta* to the double.

Ib. *Foramine pauco*. Thus Ovid. Fast. VI.: *Prima terebrato per* rara foramina *buxo*. It is not known how many there were originally, or to what number they were increased. The Schol. informs us on the authority of Varro, that there were four.

204. *Aspirare et adesse*. To accompany and assist.

Ib. *Choris*. "Chorus here means the whole dramatic performance, which was originally nothing else."—*Hurd*. Vid. note, l. 211.

205. *Nimis*. Join with *spissa*.

Ib. *Complere sedilia*. As we speak of a voice "filling the theatre." *Sedilia*; for at that time the place for the spectators was rather a collection of seats than a theatre.

206. *Quò*, scil. in sedilia *theatri*.

Ib. *Sanè*. *Silicet*. B. *Utique*. D. Either of these glosses appears as difficult of explanation as the original word. I regard *sané* as referring to the seats in the theatre at that time not being too crowded; or to so soft and plain an instrument as the old *tibia* having been a sufficient accompaniment. *Sanè* has the effect then of marking one of these things as being exactly what a person would expect, as if we were to say—the soft and simple flute was, in former times, a sufficient accompaniment for theatres, which then never overflowed—and no wonder the case should be so—for in them assembled *populus numerabilis*, &c.

Et frugi, castusque, verecundusque coibat.
Postquam cœpit agros extendere victor, et urbem
Latior amplecti murus, vinoque diurno
Placari Genius festis impune diebus; 210
Accessit numerisque modisque licentia major.

206. *populus numerabilis.* Unlike the audiences of our author's time, of whom he says—*Arcto Roma potens stipata theatro.* **Numerabilis*, is first used by Horace. Orellius supposes it to be a translation of *εὐαρίθμητος*.

207. *Frugi.* Temperate, moderate.

Ib. *Verecundus castus;* because even this amusement was part of the worship of Bacchus.

208. *Victor*, scil. populus l. 206. *The conquest over the Persians forms the epoch for the rise of the regular drama at Athens. The termination of the Punic wars, forms a similar æra among the Romans. See Epp. II. 1. 98.

210. *Placari Genius. Placare Genium* is a phrase for "to indulge." Comp. Epist. II. l. 144:

Ib. *Impunè.* With freedom, as such conduct was no longer regarded as a breach of the law, and passed unnoticed by the censors.

211. *Numerisque modisque*, i. e. to both the poetry and the music. * Thus the Gloss., "rythmis ac modulationibus

Ib. *Licentia major.* Is this said in a good or a bad sense? or, in other words, does Horace approve or disapprove of the alterations in the poetry and music? Does he regard the changes as improvements or as culpable innovations? Hurd defends the opinion that the poet's intention was not to *censure* the *false* refinements, but to describe the rise and progress of the true. This he collects "*from the expression itself*, which cannot, without violence, be understood in any other way—*from the reason of the thing;* which makes it incredible, that the music of the theatre should then be most complete, when the times were barbarous, and entertainments of this kind little understood or encouraged—and *from the character of that music itself;* for the rudeness of which Horace in effect apologises in defending it only on the score of the imperfect state of the stage and the simplicity of its judges." But if we interpret the passage in this way, as Hurd fairly puts the objection—"what shall we say to these lines—

Indoctus quid enim saperet, liberque laborum
Rusticus urbano confusus, turpis honesto?

which seem to imply a censure on these improvements as unworthy the approbation of *wise men.*"

This ingenious critic replies that "we should understand them as a sneer, in passing, on what grave and philosophic men have observed of these refinements, which they constantly treat as *corruptions.*"

The connexion, then, between ll. 202 and 205 is this; "Nor let it be objected that this *freer harmony* was itself an abuse, a corruption of the severe and moral music of ancient times. Alas! we were not as yet so *wise*, to see the inconveniencies of this improvement. And how should we, considering the nature and end of these theatrical entertainments, and the sort of men of which our theatres were made up? But leaving the philosopher to speculate at his ease, on this matter, thus in fact it was that the *Tibicen*, the musician who played to the declamation in the acts, &c."

Indoctus quid enim saperet, liberque laborum
Rusticus urbano confusus, turpis honesto?
Sic priscæ motumque et luxuriem addidit arti
Tibicen, traxitque vagus per pulpita vestem 215

Although, admiring the felicitous dexterity with which Hurd adapts the explanation of this passage to suit his system. I question its correctness. I cannot but regard the words as expressing an opinion that the accession of territory, the enlargement of the city, and the corruption of manners, perverted both the poetry and music of the theatrical entertainments. This (ll. 202 and 203) is traced to the motley assemblage which then crowded the theatre—*Rusticus urbano confusus, turpis honesto.* In consequence of this, the *tibicen* from being the modest assistant of the chorus, now in a splendid robe, with a highly-ornamented instrument of increased power and brilliancy of tone, performed dances on the stage, whilst the lyre, to possess additional compass and strength, assumed more strings. Thus the character of the language was changed. It flowed with a violence which caused a too-hurried declamation, and the sentiment was overcharged with aphorisms on life and conduct.

Objections, I am conscious, may be justly made to this explanation—nor am I at all satisfied with it myself. But of all the commentators whom I have had an opportunity of consulting, Hurd alone appears to have given a connected or consistent interpretation, and his I regard as too artful and elaborate to be true

212. *Liberque laborum.* In holyday time

213. *Urbano confusus, turpis honesto.* Some commentators on this passage take occasion to notice the change that was made by Scipio Africanus in the distribution of the audience, whereby, instead of the high and low classes being intermixed, reserved seats were set apart for the senators and knights. But Horace makes no reference here to the allocation of the audience. The *indoctus rusticus* is the same whatever may be his position in the theatre.

214. *Sic priscæ*, &c. Hurd regards this notice of the *tibia* as referring to the music of the acts, whilst *fides* mark that of the choir. Thus the poet confines himself to tragedy only. I understand ll. 214 and 215 of comedy, and 216—219 of tragedy. Between the acts in comedy, the audience was entertained by the performance of the *tibicen*, as we learn from Plautus—*Tibicen vos interea hic delectabit.*

Ib. *Motumque et luxuriem.* "These two words are employed to express that *quicker movement* and *richer modulation* of the new music; the peculiar defects of the *old* being, 1. That it moved too slowly, and, 2. That it had no compass or variety of notes." *Hurd.*

The words appear to me to be in no way connected with the character of *the music. Motum* is motion, dancing; and *luxuries*, splendour, pomp. They both refer to the innovations of *the flute-player.* Formerly his only office was to accompany the chorus—but to this he added dancing and splendor of appointment.

Ib. *Luxuriem.* This expresses perhaps, not merely the richness of the flute-player's dress, but also the high finish of his instrument. Thus [illegible]ring; but others interpret it *rich modulation.*

[illegible] *Traxit—vestem.* This alludes to the flowing robe, with a train, called

Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia præceps;
Utiliumque sagax rerum, et divina futuri,
Sortilegis non discrepuit sententia Delphis.

*syrma*, in which musicians appeared on the stage. The dress was so long that it swept the ground. Hence its name σύρμα, παρὰ τοῦ σύρειν.[1]

215. *Vagus per pulpita.* As he ranged along the boards, as he moved about on the stage. *That is, preceding the march or dance of the chorus.—The word has a slight irony. Comp. Arist. Poet. § 26: πολλὴν κίνησιν κινοῦνται, οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι, ἂν δίσκον δέῃ μιμεῖσθαι, καὶ ἕλκοντες τὸν κορυφαῖον, ἂν Σκύλλαν αὐλῶσιν.

Ib. *Pulpita.* The *pulpitum*, in the Greek theatre λογεῖον, was the front part of the stage next the orchestra, where the actors stood and spoke.

216. *Fidibus—severis.* The lyre, as I have before remarked, was the accompaniment of the tragic chorus. The character *severitas* is given to it, expressing either its primitive simplicity, or rather dignity, solemnity, on account of the occasion on which it was used. Compare Carm. II. l. 9: *Paulum* severæ *Musa* tragœdiæ. Doëring thinks that Horace intended no reference to the lyre as used in the tragic drama, but that mentioning the improvements in the *tibia* suggested to him to notice the advancement in lyrical poetry.

Ib. *Voces,* The notes, i. e. the strings. It is said originally to have had four, then seven, and afterwards ten. *The invention of the semitone increased the number of notes.

217. *Et tulit*, &c. Hurd regards this as expressive of the improvement in the tragic chorus, caused by a more sublime and animated expression, which produced a greater vehemence in the declamation. He translates literally—"A vehemence and rapidity of language produced an unusual vehemence and rapidity of elocution in the declaimer." Thus he discovers in ll. 216—219 four improvements—1. A more instructive sentiment—2. A more sublime and animated expression—3. A greater vehemence of declamation, and—4. A more numerous and rapid music. Although these are in an inverted order, yet he considers "the reason of the thing as requiring it. The music of the lyre (that being his subject, and introducing the rest) being placed first, the declamation, as attending that, next; the language, *facundia*, that is the subject of the declamation, next; and the sentiment, *sententia*, the ground and basis of the language, last." **Tulit*, i. e. "curavit sibi atque assumpsit elocutionem, a volgari consuetudine longe rem remotam unde difficilior semper intellectu, et similis facta est oraculorum, partim nobiles γνώμας proferens, partim quasi ipse chorus futuri gnarus esset occulte significans quem fabula exitum habitura sit." Orell.

Ib. *Præceps.* Rapid, rushing as on a torrent. I prefer this to Gesner's explanation; venturesome, hazardous, exposed to danger on account of its elevation. *It rather means "language of audacious metaphors," like the τροπαὶ ἀπότομαι. Comp. Quinct, XII. 10. 73: *genus dicendi, quod præcipitia pro sublimibus.*

218. *Utiliumque sagax rerum.* Displaying knowledge of those things which are advantageons; i. e. giving useful advice.

Ib. *Divina futuri.* Having a presage of futurity, i. e. predicting results.

Carmine qui tragico vilem certavit ob hircum, 220
Mox etiam agrestes Satyros nudavit, et asper
Incolumi gravitate jocum tentavit; eo quod

219. *Sortilegis non discrepuit*, &c. Did not differ in character from the oracles given at Delphi, i. e. the sentiment resembled the responses of Delphi, in giving useful advice and predicting the events of futurity. Others interpret—the sentiment, which formerly gave useful advice, and predicted the events of futurity, was now as obscure and perplexing as the responses at Delphi. 220—250. Of the Satyric drama.

This species of entertainment was introduced by Pratinas of Phlius to gratify the lower classes who, notwithstanding the improvements made by Thespis, Phyrnichus and Chœrilus, preserved their attachment to the old exhibitions of the Satyric chorus. It was a combination, then, of the old entertainment with the new, enlivening the subjects of tragedy without altering its form, by the addition of chorus of Satyrs to suit the vulgar taste. The Cyclops of Euripides is the only specimen extant, although in the contests for tragic honours, when it was customery to contend not with a single play but a series, one Satyric drama followed each tragic trilogy, or, in other words, to a series of three tragedies a Satyric drama was subjoined. The Roman entertainment, which most closely corresponded in character with the Greek Satyric drama, was the *Atellane—fabulæ Atellanæ*—a kind of low comedy or farce, in which Oscan characters, originally in the Oscan language, amused the audience with buffoonery. Hence a question arises, how it happens that Horace should have laid down rules regarding the Satyric drama, which was but little cultivated amongst the Romans, whilst he takes no notice of the Atellane, to which the commonalty were passionately attached. Hurd suggests, that on the Romans becoming acquainted with the Greek models, the Oscan characters were exchanged for the Greek Satyrs, so that the precepts here given for the regulation of the Satyrs are such as would equally serve to improve the Atellane. *"Totus autum loci color est ejusmodi, ut vix queamus dubitare Horatium docere voluisse, quomodo ad græcarum exemplum Latinæ scribendæ essent fabulæ satyricæ." ORELL.

Ib. *Carmine qui tragico*, &c., i. e. The tragic poet, for Thespis is not alluded to.

Ib. *Certavit ob hircum.* The goat, an animal devoted to Bacchus on account of its injuring the vine, was the prize given to the victor in the chorus from which tragedy originated. Hence the name τραγῳδία—τράγου ᾠδη.

221. *Agrestes Satyros mudavit*, i. e. Produced on the stage a representation of wild Satyrs.

Ib. *Asper.* Severe, sarcastic; or rather, rudely sarcastic.

222. *Incolumi gravitate.* Hurd interprets—"bidding farewell to all gravity." But the obvious meaning appears preferable—"maintaining, however, gravity." *The difficulty which commentators have felt in the whole passage appears to me to have arisen from their neglect of the nature of these satyric Greek dramas. They were, in fact, complete *parodies* of the tragedies which had preceded them, and consequently all the characters, whether gods, heroes, or heroines, must appear in the satyric drama, with a cast of ridicule; hence the direction of Horace, that in their case, some dignity should be preserved, they should not, even in the satyric drama, altogether depart from

Illecebris erat et grata novitate morandus
Spectator, functusque sacris, et potus, et exlex.
Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo ;
Ne quicunque Deus, quicunque adhibebitur heros

their high and majestic character. This will appear clearly from the connexion of the whole passage, 220: *He who first contended for a worthless goat, in tragic strain, afterwards* (i. e. after the performance of the trilogy) *introduced the rustic satyrs naked as they were* (i. e. represented a satyric drama), *and with cutting jests essayed to excite laughter, though still preserving the essential dignity of some of the characters.* (Why did he endeavour to excite laughter?) *because the spectator having indulged in all the pleasures of the feast, was to be retained by a novel exhibition of an agreeable nature:* (why incolumi gravitate?) *So must you introduce the scoffing satyrs, so parody the seriousness* (of the preceding trilogy) *by sportive raillery* (in the satire), *that no divinity or hero, lately robed in purple* (in the trilogy), *should change his place to the lowest taverns, by his vulgar language* (in the satire): (but a mean is to be observed) *nor let him in the satyric drama, nubes et inania captet*, which would be a violation of propriety.

222. *Eo quòd.* For this reason, that.

223. *Erat—morandus.* Was to be attracted, his attention was to be kept. *Rather "retinendus erat in Theatro." Orell.

224. *Functusque sacris*, &c. Dramatic entertainments originally formed part of a religious festival. The day of such exhibitions opened with sacrifices, after which the plays were performed. As it was a period of relaxation from business, and the amusement consecrated to the god of wine, its celebration of course produced excessive indulgence. It is obvious that it must have been no easy task to provide amusements which could gratify an audience assembled under such circumstances.

Ib. *Functusque sacris.* Doëring remarks—"*Fungi sacris* pro quavis rei severioris administratione positum videtur; similiter V. 212. *liber laborum.*" The words appear to me to mean either simply that it was holiday-time, and thus that the *spectator* was *liber laborum;* that it was *post epulas*, which usually accompanied the *sacra;* or that he was now freed from the only restraint, which could control him during this festal time, by the sacrifices having been performed.

Ib. *Exlex.* Gesner explains this as referring to the times, when there were no laws regarding the theatre. Doëring disapproves of this, and gives as the interpretation—*nullâ omnino re, quæ vetet eum frequentare spectaculum, prohibitus.* I regard the word as meaning "free from all restraint, ungovernable." without any reference, however, to the theatrical laws. What Doering intends by his interpretation, I do not understand.

225. *Verùm ita.* But yet let due moderation be preserved even here.

Ib. *Risores—dicaces Satyros.* The drollery and sarcastic humour of the Satyrs constituted the great attraction to the vulgar.

Ib. *Commendare.* To introduce, present; or rather, to render attractive

227. *Ne quicumque Deus*, &c. The Satyric drama, I have mentioned before, followed the performance of the tragedy. In it, the same characters which

Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas;
Aut, dum vitat humum, nubes et inania captet.
Effutire leves indigna tragœdia versus,
Ut festis matrona moveri jussa diebus,
Intererit Satyris paulum pudibunda protervis.
Non ego inornata et dominantia nomina solum,

had appeared in the tragedy were again brought forward. Thus its character had a serio-comic cast, if I may be allowed the expression. The introduction of gods and heroes gave it a tragic air, which was relieved by the comic extravagances of the Satyrs. *Herman and Welcher, from the remaining didascalia, infer, that the same identical characters were not introduced in the Satyric dramas, which appeared in the trilogies, this indeed would be almost impossible. The dramas of the trilogy frequently, having very different characters. The poet means then, such deities or heroes as *frequently are* the subjects of tragedies.

227. *Adhibebitur*. Shall be introduced in the Satyric entertainment.

228. *Regali conspectus*, &c. A little before arrayed with the insignia of royalty—scil. in the tragedy, where his character required such a dress.

229. *Migret in obscuras*, &c. Now that he is in the company of Satyrs, descend to vulgar and mean language—use the low language of mean shops. The precept is then, that the god and hero of tragedy, when introduced into the Satyric drama, should not use language beneath their dignity, nor yet rise to an undue elevation.

230. *Nubes et inania*. What Longinus (Sect. iii.) calls μετέωρα.

Ib. *Inania*. Empty space, the interval between heaven and earth.

231. *Leves*. Trifling, mean.

Ib. *Indigna*. Disdaining, spurning; or rather, beneath whose dignity it is.

232. *Festis matrona moveri*, &c. Tragedy mixing with the Satyrs is compared with a matron joining in the dances of a religious festival. Her deportment and manner maintain the dignity of her character. Doëring explains the passage as if the point of the comparison were, that the matron *seldom* danced—scil.—only on occasions of religious festivals—and thus tragedy but seldom admits the extravagance of the Satyrs. As I understand the lines, the point of the comparison is *the modest deportment* which characterizes a matron when dancing. In the mirth of festive time, she does not forget her character, but the becoming reserve which suits a married female distinguishes her from the maidens by whom she is surrounded. Comp. Carm. II. 12. 17:

Ib. *Moveri*. To dance. Comp. note, l. 214:

Ib. *Jussa*. The occasion requires it, she does not do so spontaneously.

233. *Intererit*. Lambinus and others connect *paulùm* with this, and interpret—*will differ a little*. Doëring correctly explains—*will mingle amongst*.

Ib. *Paulùm pudibunda*. With a decree of becoming modesty.

234. *Inornata*. Plain, unornamented. "Ut *pura* Sat. I. 4. 54, i. e. sine tropis." Orell. Hurd proposes *honorata* (which Anthon receives) on the ground that Horace should not merely prescribe the true measure of the condescension of the comic part, but settle the true bounds of the tragic elevation. But there is no necessity for change. Horace's whole anxiety,

Verbaque, Pisones, Satyrorum scriptor, amabo: 235
Nec sic enitar tragico differe colori,
Ut nihil intersit Davusne loquatur, et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulusque Dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis 240

from l. 231 to l. 239, is regarding the elevation of the language. There was less danger of this being raised too high, than of its sinking so low as to compromise the tragic character.

Ib. *Dominantia.* Κύρια, prevailing, ordinary; the terms which are in general use.

Ib. *Nomina—Verbaque.* Comp. Arst. Poet. 34; and note, Sat. I. 3. 103. *The Greeks before Aristotle embraced all the parts of speech under ὀνόματα καὶ ῥήματα.

235. *Satyrorum,* i. e. of Satyric dramas.

Ib. *Scriptor amabo.* Horace was *Satirarum,* not *Satyrorum, scriptor.* He here says what he would do, if he were an author of the latter.

Ib. *Amabo.* i. e. Choose, select, adopt.

236. *Tragico—colori.* The dative for the ablative with the preposition.

Ib. *Differe.* To vary, to deviate from.

Ib. *Colori.* Complexion of writing, style, character.

237. *Ut nihil intersit,* &c. So that I should give the same kind of language to Davus or Pythias as to Silenus; that Silenus, the guardian and attendant of Bacchus, should use language which was not superior to that of a common slave.

Ib. *Davus.* The name of a slave in Terence.

238. *Pythias.* The name of a female slave in Lucilius. The piece in which she defrauds Simo of the talent is not now extant.

Ib. *Emuncto—Simone.* The cheated, the defrauded Simo. The comic writers used *emungere* (ἀπομύττειν) in the sense to trick with cleverness, to cheat, swindle. Terent. Phorm. IV. 4. 1: Emunxi *Argento senes.* Doëring traces its application to this—*Emungere aliquem,* he remarks, is *nares alicui emungere,* and 'thus, metaph, by deception and loss to render a person more keen and circumspect.

Ib. *Simone.* The name of the master.

239. *Custos.* The preceptor the tutor; or rather, the guardian, for teaching was not the proper duty of the *custos.* Comp. Sat. I. 6. 32: *Ipse mihi* custos *incorruptissimus omnes circum* doctores *aderat.*

Ib. *Dei,* scil. Bacchus.

Ib. *Silenus.* He was the *coryphæus* of the Satyric chorus. * The *Silenus* of the Greeks was a strange compound of merriment and wisdom; now uttering the most frivolous jests, now maxims of high philosophy. From this mixture, it is impossible that his language should be the same as that of an ignorant slave. Orellius ingeniously supposes that Horace carps at Mævius, who (in his Lycurgus) has thus represented Silenus speaking, "Pessimorum pessime! audax, ganeo, lurco, aleo, Endocapta per te temeriter face missa," &c.

240. "Having mentioned Silenus in v. 239, one of the commonest characters

Speret idem, sudet multum, frustraque laboret
Ausus idem. Tantum series juncturaque pollet:
Tantum de medio sumtis accedit honoris.
Sylvis deducti caveant, me judice, Fauni,
Ne, velut innati triviis, ac pene forenses,
Aut nimium teneris juvenentur versibus unquam;
Aut immunda crepent, ignominiosaque dicta.
Offenduntur enim quibus est equus, et pater, et res:

in this drama, an objection immediately offers itself: "but what good poet will engage in subjects so trite and hackneyed?" The answer is, *ex noto fictum carmen sequar*, i. e. however trite and well known this and some other characters, essential to the Satyrs are, and must be, yet there will be still room for fiction or genius to show itself. The conduct and disposition of the play may be wholly new, and above the ability of common writers—*tantùm series juncturaque pollet.*" Hurd.

240. *Sequar.* Will derive; draw.

Ib. *Ut sibi quivis*, &c. In such a way that every one would think that he could do the same, and yet when he attempts it, he should find that all his efforts and exertions are unavailing

242. *Tantùm series juncturaque pollet.* So great is the effect produced by arrangement and composition.

Ib. *Junctura.* Structure, combination of the parts of the play; or composition, style, management of the language

243. *De medio sumptis.* To ordinary topics, to common-place subjects

244—247. On the language which becomes the Satyrs. It should not have refinement and delicacy, as if they were natives of the city, nor yet be offensively coarse and obscene. *Tzetzez, this gives the difference between comedy and the Satyric style. ἡ μὲν οὖν κωμῳδία δειμέως τινῶν καθαπτομένη διαβολαῖς, ἐπιλοιδορίαις κινεῖ γέλωτα· ἡ δὲ σατυρικὴ ποίησις ἀκρατον καὶ ἀμιγῆ λοιδορίας ἔχει τὸν γελώτα.

Ib. *Sylvis deducti.* Removed, brought forward, from the woods—to the stage. *Some read *educti*, i. e. *educati*, "reared amid the woods."

Ib. *Caveant—Fauni*, i. e. The writer should take care that the Fauns, &c.

Ib. *Fauni.* Another name for *Satyri.*

245. *Innati triviis ac penè forenses.* Doëring supposing that there is an opposition intended between these, (which is given at large in ll. 246 and 247,) against the authority of all MSS. and Edd. reads *aut.* Thus one class, *innati triviis—immunda crepant, ignominiosaque dicta;* the other, *forenses nimiùm teneris juvenentur versibus.* I question the correctness of the criticism, which has induced Doëring to have recourse to the dangerous expedient of introducing a conjectural reading. The simple interpretation is preferable—"as if natives of the city, and almost practised at the bar."

246. *Juvenentur.* Wanton, disport. *This is an ἅπαξ λεγόμενον, formed on the model of the Greek νεανιεύεσθαι, or μειρακιεύεσθαι.

247. *Dicta.* Comp note l. 273.

248. *Offenduntur enim.* For they are disgusted with the inconsistency; with the language being so inappropriate.

Nec, si quid fricti ciceris probat et nucis emtor,
Æquis accipiunt animis, donantve corona,
Syllaba longa brevi subjecta vocatur Iambus,
Pes citus : unde etiam trimetris accrescere jussit
Nomen Iambëis, cum senos redderet ictus,
Primus ad extremum similis sibi : non ita pridem,
Tardior ut paulo graviorque veniret ad aures,

248. *Quibus est equus*, &c, i. e. The respectable part of the audience—the knights, the senators, and the wealthy.

Ib. *Et pater*. Comp. note Sat. I. 6. 10. and Cic. de Orat. II. 64: quibus *nec mater nec* pater.

249. *Fricti ciceris—et nucis emptor*, i. e. The lower classes. They are here characterized by the kind of refreshments which they took in the theatre—*frictum cicer* and *nuces*. *δῆμος κναμοτρῳξ. Arist. Knig. 41.

Ib. *Fricti ciceris*. A kind of pulse or vetch which was parched or toasted over a fire.

Ib. *Nucis*. Perhaps chestnuts, which, probably, were prepared in the same way as the pulse. Comp. Lucian. Piscat. 36: κάρυα ὑπὸ κόλπον ἔχων.

250. *Æquis accipiunt animis*, Tolerate, endure it, give it a good reception.

250—274. On the versification. The carelessness of the Roman poets in this particular is condemned; the veneration for their old poets noticed, as the origin of the indifference about the flow of their verses, and the remedy pointed out—constant study of the Greek models. *"Verum cum de legibus iambi, a poetis Latinis negligentius elaborati acturus esset, vafre incepit a primis elementis tamquam verus et simplex grammaticus." ORELL.

Ib. *Subjecta*. Placed after, following.

252. *Pes citus*. A rapid measure.

Ib. *Unde*. From its rapidity.

Ib. *Trimetris*. *Having three metres, i. e. "it caused the name *trimeter* to be given to Iambic lines, although it has *six* ictus's" i. e. a Senarius. The construction is the same as cui nomen fuit Iulo.

Ib. *Accrescere*. To be given, to be applied.

Ib. *Jussit*, scil. Iambus *jussit*. Horace represents the Iambus as commanding what the poets determined.

253. *Cùm*. Although.

Ib. *Senos redderet ictus*. Giving six beats or strokes is the same as saying having *six feet*, for the *ictus* is at each long syllable. The meaning, then of ll. 251 and 252 is—on account of the rapidity of the Iambic measure, those lines which have six feet instead of being called Hexameters, are called Trimeters; in other words, are measured by Dipodiæ.

254. *Primus ad extremum similis sibi*, i. e. Pure, admitting nothing but Iambi into any of its six places, as was originally the law of the metre.

Ib. *Non ita pridem*. Not very long since, as Sat. II. 2. 46: Haud ita pridem. This must refer to the exception made regarding the second and fourth places, for it was the practice of the old dramatic writers of the Romans to introduce spondees to excess. Comp. Gesner *ad loc.* *Horace uses the words *haud ita pridem*, to denote a very considerable period of time, but short in comparison with the much longer period which preceded the first gradual in-

Cpondeos stabiles in jura paterna recepit,
Commodus et patiens ; non ut de sede secunda
Sederet aut quarta socialiter. Hic et in Acci
Nobilibus trimetris apparet rarus, et Enni
In scenam missos magno cum pondere versus 260
Aut operæ celeris nimium curaque carentis,
Aut ignoratæ premit artis crimine turpi.
Non quivis videt immodulata poëmata judex :
Et data Romanis venia est indigna poëtis.

troduction of the violation : Thus Lucian used *οὐ πανύ πολλῶν ἐτῶν*, to denote 520 years (Pro imag. § 23), and above (Sat. II. 2. 46) *haud ita pridem*, denotes 80 years, So that the times are not to be understood with strictness.

255. *Ut.* In order that, with the intention that.

256. *Stabiles.* Firm, steady, on account of having both syllables long.

Ib. *Jura paterna.* To its hereditary right—i. e. the places in the line.

257. *Commodus èt patiens.* Obliging and accommodating.

Ib. *Patiens.* Not tenacious of its rights, but yielding, giving way.

Ib. *Non ut.* Either *non* recepit ita *socialiter ut ; non* recepit ita *ut ;* or *non* ita commodus et patiens ut. Translate, *but yet not with such sociality as to*, &c.

Ib. *De sede secundâ—aut quartâ.* The Spondees were admitted only into the odd places 1, 3, and 5 ; the Iambus reserved for itself the even.

258. *Cederet.* Retire.

Ib. *Socialiter.* If we connect this with *cederet*, it affrods no bad meaning—to retire through its love of company, to give up its rights to the second and fourth place for the pleasure of having society. But I prefer the construction adopted in the note on the preceding line.

Ib. *Hic.* *This* foot—scil. the Iambus.

Ib. *Acci.* Comp. note, Epist. II. 1. 56 :

259. *Nobilibus.* In irony. They were highly esteemed, indeed, and universally known, and so far *nobiles*, but their merit was far below their reputation.

Ib. *Apparet rarus.* As the Spondee generally usurps its place. For the phrase. comp. Virg. Æn. 1 : Apparent rari *nantes in gurgite vasto.*

260. *Missos* Bentley places a full point after *Enni*, and gives *missus*. the reading of Marcilius. We must, then, supply, as an accusative after *premit*, *auctorem suum*, or some such thing. *But this is too arbitrary.

Ib. *Ennî.* Comp. note, Sat. I. 10. 54 :

Ib. *Magno cum pondere*, scil. spondeorum. The elder Roman poets were so careless about their versification, that they were content if the Iambus occupied the sixth place ; whilst the others were occupied indifferently by tribrachs, spondees, anapæsts, or dactyls.

261. *Celeris nimium curâque carentis.* Too hasty and careless.

262. *Ignoratæ—artis.* Of ignorance in the art which he professes. Comp. 1. 87 :

Ib. *Premit.* Charges, stigmatizes. The subject of this verb is *hic*, l. 258. The Iambus is represented, on being excluded from the verses of Ennius, as bringing the charge that they were composed with undue haste and carelessness, or with ignorance of the poetic art.

263. *Non quivis videt.* But it may be said, it is not every one that acts the

## Idcircone vager, scribamque licenter? ut omnes 265

judge who perceives defective harmony in verses; and an indulgence is extended to Roman poets which they do not deserve.

264. *Indigna.* Either, as I have already explained it, of which they are *indigni;* or, perhaps, degrading, as founded on the belief that harmonious versification, however reasonably required in the Greek writers, could not be expected from them.

265. *Idcircone vager, scribamque,* &c. This is a perplexing passage, which has given much trouble to commentators. Lambinus boldly alters the text. He reads—

> Idcircone vager, scribamque licenter; an omnes
> Visuros peccata putem mea tutus et extra
> Spem veniæ cautus?

Thus the meaning of the latter clause is, "or am I rather to think that all would perceive my errors, thus safe and cautious, being without any hope of indulgence."—Bentley reads—

> Idcircone vager, scribamque licenter? ut omnes
> Visuros peccata putem mea; tutus et intra
> Spem veniæ cautus? vitavi denique culpam,
> Non laudem merui.

He explains—"Am I therefore wilfully to despise the precepts of art, and write without restraint? Certain of being safe, and cautious only so far as to keep within the hope of indulgence, although I were to suppose that all would perceive my errors? By no means; for in this way I have only," &c.

Gesner reads as in the text and considers *Idcircone vager—licenter?* as the general reply to the two objections made, ll. 263 and 264, *whilst* from *ut omnes visuros—mea,* and *tutus et intra Spem veniæ cautus,* which answer each respectively; the deduction is drawn—*vitavi denique culpam,* &c. Thus *ut* is equivalent to *quamvis,* and must be repeated before *tutus et intra Spem veniæ cautus*—quamvis fuero *tutus et intra,* &c. His interpretation of *intra Spem veniæ cautus* is, not taking all the liberties, which he might hope would meet with indulgence—i. e. cautious even in points for which he might expect indulgence. Doëring reads—

> Idcircone vager scribamque licenter, ut omnes
> Visuros peccata putem mea, tutus et intra
> Spem veniæ cautus?

His interpretation is—"*Egone vager, scribamque licenter,* on this account, because, although I were to believe that every one would perceive my errors, I am secure from censure, and safe within hope of indulgence? He rejects the general explanation of *cautus* as *cautious, careful,* and assigns to it the meaning, *free from care, secure, safe.* Thus *cautus* is not *qui sibi cavet,* but *cui cautum est.*

Anthon's reading is, I believe, unique—

> Idcircone vager, scribamque licentur? Ut omnes
> Visuros peccata putem mea. Tutus et intra
> Spem veniæ cautus, vitavi denique culpam,
> Non laudem merui.

His remarks on the passage are—"He asks whether in consequence of such a privilege being allowed, he ought to fall in the common track, and write in a careless, rambling manner? In other words, whether the negligence of

Visuros peccata putem mea, tutus et intra
Spem veniæ cautus? Vitavi denique culpam,

other and earlier bards is deserving of imitation. The answer is concisely given, and amounts to this, that accuracy of versification can never be dispensed with, since it constitutes so small a portion of poetical merit, and if one be without it, he can hardly lay claim to the appellation of poet. For suppose I think all eyes will be turned to any faults that I may commit in the structure of my verses, and am therefore on my guard against errors of this kind, what have I gained by so doing? I have only avoided censure, not merited praise."

This explanation is to me very unsatisfactory. I do not understand what Anthon's view of the passage can have been. His remarks, unquestionably are not an interpretation of the reading which he has given. In fact, I am not aware of any interpretation which could explain his reading, nor any reading which could be explained by his interpretation. I am disposed to read—

Idcircone vager, scribamque licenter? Ut omnes
Visuros peccata putem mea, tutus et intra
Spem veniæ cautus, vitavi denique culpam
Non laudem merui.

Thus the meaning is—Am I to write carelessly, and without regard to rules because there are some who do not perceive the defective harmony of verses and allowance is made for Roman poets? No: for though I were to suppose that every one would perceive my faults, if my security and care extended only as far as the hope of being forgiven, (being safe but only as far as the hope of forgiveness, and being careful but only as far as the same limit,) I, at most, have but escaped censure—I have not earned praise. Thus *intra spem veniæ* is interpreted—*not going beyond, farther than, the hope of indulgence—having the hope of indulgence as the utmost limit.* This is a common use of *intra*. Comp. Tacit. Annal. II. 71: intra juventam *præmaturo exitu raperent*—i. e. *not having passed the limit of youth;* III. 72. *tanta vis* unum intra damnum *stetisset*—i. e. not having extended beyond the loss of the one building; and again, III. 75, *quòd præturam intra stetit*, i e. because he had not obtained any office beyond the prætorship, higher than the prætorship. The chief difficulty of the passage appears to me to have arisen from the commentators. Horace, as usual, divides his objection into two heads; 1st, There are but few critics who can perceive want of harmony in poetry. 2nd, Even when faults are seen, a very improper degree of licence is allowed to Roman poets. He then asks, referring *solely to the first head*, shall I write just as I please disregarding all metrical rules? since few will see my fault), a question too absurd to require an answer. Then refering to the second head, he asks, Even though I should think all would see my errors (and pardon them) shall I be only so far cautious as to keep within the hope of pardon? the answer in this last case (*denique*) I have only avoided open censure, not merited praise. *Orellius reads *an omnes*, which he maintains to be the reading of most MSS. his explanation is as follows: "Hac venia ipse quoque abusus scribamne sine ullo certo consilio versus, spretis accuratioribus legibus metricis? sperans videlicet non quemvis lectorem, immo paucissimos, id esse animadversuros? An fortasse, contrario errore actus, putem omnes quidem visuros esse mea peccata, sed nihilo minus a reprehensione tutum me arbitrer, dummodo caveam,

Non laudem merui. Vos Exemplaria Græca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales; nimium patienter utrumque,
Ne dicam stulte, mirati; si modo ego et vos
Scimus inurbanum lepido seponĕre dicto,
Legitimumque sonum digitis callemus et aure.
Ignotum Tragicæ genus invenisse Camœnæ
Dicitur, et plaustris vexisse poëmata Thespis

ne versus nimis scabri vel etiam prorsus ἄμετροι mihi passim excidant? Verum equidem tantæ negligentiæ nunquam reus fiam; nam *denique (am Ende)* vitarem quidem reprehensionem, laudem vero, quam quæro, apud peritos iudices non invenirem. Hanc ipsam laudem autem unice appeterunt summi Græcorum poëtæ, omni negligentia severe sibi interdicentes; quocirca vos, Pisones, hos mecum sequimini."

268. *Vos*, scil. Pisones.

Ib. *Exemplaria Græca—versate.* As the models for harmony of verses. *The connexion is: "Our ancestors praised the measures of Plautus, from their ignorance or neglect of the perfect Grecian models, do you therefore, ye Pisos, study them, and hence acquire knowledge of metre, &c.

270. *Plautinos.* Comp. note, Epist. II. 1. 58:

271. *Sales.* Hurd notices that remark, "that it is strange that Horace should pronounce so severe a censure on the *wit* of Plautus, which yet appeared to Cicero so admirable, that he speaks of it (De Off. I. 29.) as *elegans urbanum, ingeniosum, facetum.*" To this he replies, that "the common answer, as far as it respects the poet, is the true one; that endeavouring to beat down the excessive veneration of the elder Roman poets, and among the rest, of Plautus, he censures, without reserve, every the least defect in his writings; though in general he agreed with Cicero in admiring him." Comp. Epist. II. 1. 170: where he is censured for the carelessness with which he sketches character. *Besides: Cicero considers Plautus merely as a Latin poet, not comparing him with any Grecian writers. Horace always compares his style with that of the new comedy of the Athenians.

Ib. *Nimium patienter.* With too much indulgence.

272. *Ne dicam.* Not to use so harsh a term as, not to say.

273. *Inurbanum lepido.* A rude from a polished, a coarse from an inelegant.

Ib. *Dicto.* Expression; or rather sally, witticism, for as Cicero (De Orat. II. 54.) remarks, *nam ea* (quæ salsa sint) dicta *appellantur proprio jam nomine.*

274. *Legitimumque sonum.* The regular cadence—i. e. the proper numbers and feet in a verse.

Ib. *Digitis.* Which were used in measuring the quantity of the verse, by marking the *ictus.*

275—284. Outline of the progress of the Greek drama.

275. *Ignotum—genus.* A kind unknown before his time.

Ib. *Tragicæ genus—Camœnæ.* There was a kind of tragic poetry known before the time of Thespis, scil. that of the wild Satyric chorus; but he introduced *ignotum genus*, a new kind, such as had not been before known.

Qui canerent agerentque peruncti fæcibus ora.
Post hunc, personæ pallæque repertor honestæ,
Æschylus et modicis instravit pulpita tignis,
Et docuit magnumque loqui nitique cothurno. 280
Successit vetus his Comœdia, non sine multa

276. *Plaustris.* Waggons, which were not merely conveyances for Thespis and his company of choristers, as they proceeded through the villages, but also served as a stage or elevated platform for exhibition. *All this regarding the waggon, &c., is either an error taken from some grammarian, or Horace has confounded the origin of comedy and tragedy, by attributing to Thespis the paraphernalia of Susarion. The ancient stage of tragedy, was the ἐλεός.

Ib. *Vexisse,* scil. illos *qui canerent,* &c., i. e. histriones.

Ib. *Thespis.* A native of Icarius, a village in Attica, to whom the invention of the drama has been ascribed. Before his time there were no performers except the chorus. He led the way to the formation of a dramatic plot and language, by directing a pause in the performance of the chorus, during which he came forward and recited with gesticulation a mythological story. Comp. note. Epist. II. l. 163. *The date is thus given by the Par. Chron. Boeckh.: Ἀφ' οὗ Θέσπις ὁ ποιητὴς [ἐφάνη], πρῶτος ὃς ἐδίδαξε [δρ]ᾶ[μα ἐν ἄ]στ[ει καὶ ἐ]πέδη ὁ [τ]ράγος [ἆθλον] ἔτη ΗΗΠ[ΔΔ] - ἄρχοντος Ἀθ[ήνησι] . . . ναίου τοῦ πρώτου. "Quod ad annum attinet, consistendum sane in Olymp. 61. eiusque tribus prioribus annis."—*Boeckh. in Chr.*

277. *Canerent agerentque,* scil. *poemata* l. 276.

Ib. *Peruncti fæcibus ora* Smearing the face with lees of wine was the rude expedient for disguising the features.

278. *Post hunc—Æschylus.* It should not be understood from this that there were no tragedians from the time of Thespis to that of Æschylus. Phrynichus, Chœrilus and Pratinas came between them.

Ib. *Personæ.* The mask. Comp. note Sat. I. 4. 55. *The epithet *honesta* refers to *personæ* as well as to *pallæ*. Thespis *invented* the mask, but Æschylus first raised its expression to ideal beauty and represented by it the imaginary sublimity of the gods; hence the epithet.

Ib. *Pallæ.* An ample robe, flowing to the ground, in which kings and heroes appeared on the stage.

279. *Æschylus.* Comp. note Epist. II. l. 163.

Ib. *Modicis—tignis.* Construct this, as the dative case, with *instravit.*

Ib. *Modicis.* Of a moderate size, tolerably large

Ib. *Pulpita.* Comp. note, l. 215:

Ib. *Tignis.* The rafters which supported the boards forming the stage.

280. *Magnùm.* With loftiness, dignity, sublimity. *Aristotle attributes but *three* improvements to Æschylus; 1st, The shortening of the choral odes. 2nd, The second actor. 3rd, Making the dialogue the chief part of the drama—a consequence of the first. Horace enumerates here very different inventions; but Aristotle was considering tragedy merely as an abstract composition. Horace with reference to its *actual* representation. Hence the different improvements given by each.

Ib. *Niti.* To strut, stalk.

281. *Vetus—Comœdia.* Comp. note Sat. I. 4. 2: and *Append.*

Laude; sed in vitium libertas excidit, et vim
Dignam lege regi: lex est accepta; chorusque
Turpiter obticuit, sublato jure nocendi.
Nil intentatum nostri liquere poëtæ,
Nec minimum meruere decus, vestigia Græca
Ausi deserere, et celebrare domestica facta,
Vel qui prætextas, vel qui docuere togatas.

281. *His.* Either Thespis and Æschylus; or *Satyris et Tragœdiæ*, which Bentley adopts, Dissert, Epist. of Phalaris.

282. *Vitium.* Excess, extravagance.

283. *Lex est accepta.* During the government of the thirty tyrants, a law was passed—(περὶ τοῦ μὴ ὀνομαστὶ κωμῳδεῖν τινά)—restricting the violence of the comic writers. The character of the dialogue after this was gradually softened into that mildness, which marks *the new comedy*, when the chorus was entirely discarded. *The law is quoted differently περὶ τοῦ μὴ ονομαστὶ κωμωδεῖν, and μὴ δεῖν κωμῳδεῖν ἐξ ὀνόματος (B. C. 434). The intention of the law was evidently to prevent an individual from being exhibited upon the stage, in all the ridicule and virulence of satire, as the chief character of the piece. It was allowed after the law, as before it, *occasionally*, and *en passant* to ridicule a person by name. To make a named individual the hero, was to hold him up to scorn for all time; to deal him a passing blow, was only in accordance with the origin of comedy, and suitable to the merriment of a transitory feast.

284. *Turpiter.* Doëring connects this with *nocendi.* He censures those who join it with *obticuit*, on the ground that a person cannot be said to act *turpiter* in forbearing to do what the law has prohibited.

"Evidently" (says Hurd) "because, though the *jus nocendi* was taken away, yet that was no good reason why the chorus should entirely cease. Properly speaking, the law abolished only the *abuse* of the chorus. The ignominy lay in dropping the entire use of it, on account of this restraint. Horace was of opinion that the chorus ought to have been retained, though the state had abridged it of the licence it so much delighted in, of an illimited and intemperate satire."

*Turpiter*, in my judgment, should be joined with *obticuit*, and the meaning obviously is; it was a disgrace that the chorus should be struck dumb by the privilege for libel being withdrawn; since it implied that if it were not allowed *nocere*, it could not or would not say any thing at all. *Thus in the middle and new comedy we have no chorus, and consequently no *parabasis*. The Οὐσσῖες of Cratinus was acted without either. Ol. 85. 1—4. There is a remarkable passage in Schol. Arist. Ran. 404: ἐπὶ γοῦν τοῦ Καλλίου τούτου (Ol. 93. 3.) φησὶν Ἀριστοτέλης, ὅτι σύνδυο ἐδοξε χορηγεῖν τὰ Διονύσια τοῖς τραγῳδοῖς καὶ κωμῳδοῖς· (a fact mentioned by none of the modern writers on the drama) χρόνῳ δὲ οὐ πολλῷ ὕστερον καθάπαξ τὰς χορηγίας περιειλε κινησίας.

285—294. The failure of the Roman poets does not arise from want of literary spirit, but from repugnance to submit to the toils of correction.

288. *Vel qui prætextas*, &c. A tragedy in which the characters were Roman was called *prætexta*, or *prætextata fabula*, as introducing kings, generals, and such as wore the *prætexta*. *Togata tabernaria*, or *togata fabula* was a

Nec virtute foret clarisve potentius armis
Quam lingua Latium, si non offenderet unum- 290
Quemque poëtarum limæ labor, et mora. Vos, O
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coërcuit, atque
Præsectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte 295
Credit, et excludit sanos Helicone poëtas
Democritus: bona pars non ungues ponere curat,

comedy with Roman characters, deriving its name from the rank of the persons who appeared in it—men of the lower classes dressed in the *toga*. If the tragedy had Greek characters, it was then simply *tragœdia;* and similarly, if the comedy adopted Greek characters, it was called *comœdia*.

Ib. *Docuére togatas*, scil. fabulas. The phrase *docere fabulam* (διδάσκειν δρᾶμα) originated in the poets originally being obliged to instruct the actors and chorus in their parts—i. e. being their own χοροδιδάσκαλοι.

290. *Unum*. Separated by *tmesis* from *quemque* in the beginning of the next line. "*Unum-Quemque* Malitiosâ εἰρωνείᾳ, dum reprehendit socordiam, qua sæpe versus pangant Romani, ipse consulto negligentior est in divellendo v. *unumquemque*. Cfr. Epp. II. 2. 93." ORELL.

291. *Limæ labor, et mora*. The trouble and delay of correction. Comp. Epist. II. 1: *Sed turpem putat in scriptis, metuitque lituram*.

292. *Pompilius sanguis*. The Pisos were descended from Numa Pompilius, by his son Calpus, from whom they derived their name *Calpurnii*. Sch. "Mihi ubique nominativus, quem pro vocativo positum volunt, non vocantis, sed declarantis esse videtur. Cfr. Sat. II. 2. 106. Odyss. τ. 406: Γαμβρὸς ἐμὸς θυγάτης τε τίθεσθ' ὄνομ' ὅττι κεν εἴπω." *Hermann*. ad Eurip. Andr. p. XV.

Ib. *Carmen reprehendite*. Censure that poem, pronounce that poem to be deserving of censure.

293. *Multa dies*. Length of time occupied in revision before it is permitted to appear.

Ib. *Multa litura*. Constant correction, frequent revisions.

Ib. *Coercuit*. As the pruning knife prevents the vine from straggling.

294. *Præsectum*. Some Edd. read *perfectum*, referring to *quod carmen*, but *præsectum* is now generally received. Connect it with *unguem*, and interpret *fresh-cut*, as thus it has more delicate perception of the slightest roughness or inequality.

Ib. *Decies*. Connect with *castigavit*, and translate, *repeatedly*.

Ib. *Ad unguem*. Comp note, Sat. I. 5. 32: *Præsectum ad unguem* is the same as—*to the utmost perfection*, so that the most sensitive nail could not perceive the least roughness. *Tracta autem a marmorariis similitudo est. Bentl. See above, Sat. I. 5. 32.

295—301. The affectation of genius, through a persuasion that it is the great requisite for the poet, leads men into folly.

295. *Miserâ*. Poor, paltry, miserable.

296. *Sanos*. Sober-minded, uninspired.

Ib. *Helicone*. The resort of the muses.

Non barbam; secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poëtæ,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego lævus.
Qui purgor bilem sub verni temporis horam:

297. *Democritus.* Comp. note Epist. I. 12. 12. and Cic. de Orat. II. 46: *Sæpe audivi poetam bonum neminem (id quod a Democrito et Platone in scriptis relictum esse dicunt,) sine inflammatione animorum existere posse et sine quodam afflatu quasi furoris.*

*Ib. Bona pars.* Of those who would be esteemed poets.

*Ib. Non.* Connect this with *ponere*, not *curat*. It gives additional point to the sarcasm, as thus those affected poets display more than indifference to the ordinary habits of life, for they pay particular attention to the violation of them.

298. *Balnea.* Where there were crowds.

299. *Nanciscetur.* Ironically; he will procure, obtain, earn.

*Ib. Pretium.* [The high estimation;] or, as contrasted with *nomen*, the worth, the reality.

300—301. i. e. if he appear with an uncut beard.

This aspirant to the reputation of poet thought that such indifference to both comfort and appearance, might pass for one of those eccentricities of genius which he esteemed essential in the poetic character.

*Ib. Tribus Anticyris.* Comp. note Sat. II, 3. 83, whence it would appear that the interpretation here should be—"even if there were three they could not cure him." But authors speak of three places called *Anticyra*, the two towns mentioned Sat. II. 3. 83, and an island, which, by some, is represented as lying in the *sinus Corinthiacus*—by others in the *sinus Maliacus*, and by others, again, off the coast of *Laconia*. Livy, indeed, (XXVI. 26.) mentions, besides, an Anticyra in Locris, but the same town appears to have been ascribed both to Phocis and Locris. I have not been able to discover any competent authority for the existence of an island called Anticyra, either in *Sinus Corinthiacus*, or the *Sinus Maliacas*. The town in Phocis, indeed, is on the shore of the former—as that in Thessaly is situated at the mouth of the Sperchius, where it discharges itself into the latter. Nor can I find an island, called Anticyra, off the coast of Laconia, laid down in any map that I have consulted. The authority of Pliny, however (XXV. 21.) is express, as to the place, where it was best to take hellebore, being an *insula*.

301. *Licino.* Horace *aliud agens* introduces a sneer at Licinus, a barber, who (if we may believe the Schol.) was raised to the senatorian dignity, on account of his enmity to Pompey. It is on this person that the well-known epigram was composed—

> Marmoreo tumulo Licinus jacet, at Cato nullo;
> Pompeius parvo: quis putet esse Deos?

*Ib. O ego lævus.* Ironical expression of sorrow, at removing that wherein the essence of poetry consists. Conf. Virg. Ecl. I. 16; Æn. II. 54.

302. *Bilem.* If this were allowed to accumulate, it might produce that derangement of intellect so requisite for poets. Comp. note Epist. II. 2. 137.

*Ib. Sub verni temporis horam.* i. e. At the approach of every spring

Non alius faceret meliora poëmata. Verum
Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quæ ferrum valet, exsors ipsa secandi.
Munus et officium, nil scribens ipse, docebo;
Unde parentur opes; quid alat formetque poëtam;
Quid deceat, quid non; quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons.
Rem tibi Socraticæ poterunt ostendere chartæ,
Verbaque provisam rem non invita sequentur.
Qui didicit, patriæ quid debeat, et quid amicis,

303. *Non alius faceret.* If it were not for the unfortunate circumstance mentioned, ll. 302 and 303.

304. *Nil tanti est.* There is nothing equivalent to soundness of intellect—i. e. if madness must be a preliminary to poetry, I resign all pretensions to it, as the loss of my senses is too extravagant a price to pay.

Ib. *Fungar vice.* *Fungi vice* means to perform the functions, discharge the duties, act the part.

Ib. *Acutum reddere quæ,* &c. *Isocrates was in the habit of speaking similarly regarding himself—Αἱ ἀκόναι αὗται μὲν τεμεῖν οὐ δύνανται, τὸν δὲ σίδηρον τμητικὸν ποιοῦσιν. Plutarch. Vit. Isocrat.

305. *Exsors.* Incapable.

306. *Munus et officium* Scil. recte scribendi.

Ib. *Nil Scribens*—*i. e. no Epic or dramatic poem, merely *sermones repentes humi.*

307. *Opes.* Material, resources.

308. *Quid deceat, quid non.* The delicate perception of propriety (τὸ πρέπον) so difficult to acquire.

Ib. *Virtus.* Science, knowledge of art, excellence.

309—322. Good sense is the origin of good writing. The study of the Socratic philosophy will provide you with materials, and let this be improved by close and diligent observation of human life.

Ib. *Sapere.* The necessity of this is insisted on in opposition to those who think that the poet's only qualification is *mens non sana.* Comp. Epist. II. 2. 128. *Sapere, σοφία καὶ σύνεσις.

310. *Rem.* The matter, the materials.

Ib. *Socraticæ—chartæ.* Not the writings of Socrates, for he did not write anything, but his philosophy, as it is unfolded in the works of his pupils, Plato, Xenophon, &c. The study of this is recommended in preference to all others, as its characteristics are the exhibition of the springs of human action, the faithful delineation of character, and an exact portraiture, in dialogues, of men and manners

311. *Verbaque provisam rem,* &c. *Cic. de Orat. III. 31: "Rerum enim copia, verborum copiam gignit; et, si est honestas in rebus ipsis, exsistit ex rerum naturâ quidam splendor in verbis."

Ib. *Provisam.* Either secured, obtained, provided; or, well considered, maturely weighed. Comp. ll. 38—41.

Ib. *Non invita sequentur.* Comp. Virg. Georg. II. 52. haud tarda sequentur.

Quo sit amore parens, quo frater amandus, et hospes;
Quod sit conscripti, quod judicis officium, quæ
Partes in bellum missi ducis; ille profecto
Reddere personæ scit convenientia cuique.
Respicere exemplar vitæ morumque jubebo
Doctum imitatorem, et veras hinc ducere voces.
Interdum speciosa locis, morataque recte
Fabula nullius veneris, sine pondere et arte,

314. *Conscripti.* Scil. of a senator, for they were addressed, *Partes conscripti.*

Ib. *Quæ Partes.* Scil. sint *Partes;* a term derived from the stage. Comp. Sat. I. 1. 18.

315. *Profectò.* Undoubtedly, assuredly.

316. *Reddere personæ—convenientia cuique.* To assign to each character their appropriate traits.

317. *Respicere exemplar vitæ morumque.* To look to life and manners as the model according to which he should fashion his characters.

318. *Doctum imitatorem.* Commentators interpret; the good poet, the judicious delineator of character. Now this is the very person who does not require such advice. We must then interpret—"desirous of being *doctus imitator*," who aspires to that character," but this is harsh. Interpret, *doctus, book-taught*, whose knowledge has been derived from reading. A poet may possess a critical knowledge of his art, and may even have derived from the study of the philosophy a perception of the traits which distinguish character, but this is insufficient. He is but a *doctus imitator*—a book-taught copier of manners—and must be an observer of real life, before he can give a natural air to his portraits. Orellius' interpretation is "qui arti satisfaciat."

Ib. *We have adopted the reading of MSS. *vivas* for *veras*, which is only a gloss, nor even correct, *veras voces*, means the "expression of what one truly feels," but Horace intends by *vivas voces* "words full of natural passion and energy," true to real life, τὸ ἐμπαθές, τὸ ἐναργές.

319. *Speciosa locis.* These words are evidently opposed to *inopes rerum*, but it is not so easy to perceive their exact meaning. Hurd says that the phrase is derived from the rhetoricians, and translates—*striking in its moral topics*, for the common meaning of *loci* in treatises on oratory is *topics*. A consideration of the contrast would lead us to interpret—striking in its attitudes—i. e. if the plot throws the character into interesting positions. Thus the meaning would be almost the same as if we were to say regarding our own stage, that a well-managed melodrama is more attractive than a drama. I prefer Hurd's interpretation.

Ib. *Morataque rectè.* Giving a correct delineation of character, in which characters are drawn with fidelity.

320. *Nullius veneris.* Possessing no external charm, in composition or expression, of no poetic merit.

Ib. *Sine pondere.* Perhaps, verborum. Comp. Cic. de Orat. II. 17: *Omnium* verborum ponderibus *est utendum.* Hurd says, "*Pondus* is the force and energy of good versification." I understand by *sine pondere, minor gravitate*, referring both to the words and the ideas.

Valdius oblectat populum, meliusque moratur,
Quam versus inopes rerum, nugæque canoræ.
Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, præter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere—¶. "Dicat
Filius Albini, si de quincunce remota est [¶. Eu,
Uncia, quid superet?" ¶. Poteras dixisse, "Triens."

326. *Arte.* Science, skill in expression and arrangement.

321. *Moratur.* Comp. note l. 223.

322. *Quàm versus,* &c., *Cic. de Orat. I. 12: "Quid est enim tam furiosum, quàm verborum, vel optimorum atque ornatissimorum, sonitus inanis, nullâ subjectâ sententiâ, nec scientiâ?"

Ib. *Inopes rerum.* Devoid of matter; that have no sentiment

Ib. *Nugæque canoræ.* Harmonious trifles.

323. "The Greeks being eminent for *philosophy*, especially *morals*, the last observation naturally gave rise to this. For the transition is easy from their superiority as philosophers, to their superiority as poets; and the more easy, as the latter is shown to be, in part, the effect of the former. Now this superiority of the Greeks in genius and eloquence (which would immediately occur on mentioning the *Socraticæ chartæ*) being seen and confessed, we are led to ask 'whence this arises?' The answer is from their making *glory*, not *gain*, the object of their wishes." *Hurd.*

323—332. The superiority of the Greeks in literature is to be ascribed to their sole object being fame; whereas, the Romans, even from childhood, are taught to pursue nothing but gain.

323. *Ore rotundo.* Rotundity of expression; i. e. rich and highly finished language. * "Τὸ στρογγύλον rhetores Graeci in genere dixerunt, quidquid verbis et sententiis ita enuntiatum esset, ut in eorum forma concinnitas, elegantia et artificium appareret. Apud Dionys. Hal. de vi Demosth. 19: τὰ στρογγύλα opponuntur τοῖς πλατυσμοῖς et μαζεροῖς." *Ernesti.*

325. *Longis rationibus.* By long computations, by tedious calculations, i. e. "fractions."

Ib. *Assem.* Comp. note Sat. I. 1, 43.

326. *Dicat Filius Albini.* Horace supposes the son of Albinus, a rich usurer, to be present, and examines him on his knowledge of the calculation of money; or supposes his readers to be present, whilst the son of Albinus is being examined by his teacher. Bentley reads *dicas;* but in favour of the original reading, Gesner compares *Carm.* I. 27. 10: dicat *Opuntiæ Frater Megillæ,* which to me appears decisive.

327. *Quincunx.* The Roman *as* was divided into twelve parts, called *unciæ. Sextans* (a sixth) contained two of these; *quadrans* (a fourth) three; *triens* (a third) four; and *quincunx,* five.

328. *Superet.* Remains.

Ib. *Poteras dixisse; Triens.* Doering supposes the boy to have answered *quatuor;* on which Horace (or his teacher, if we suppose the question to have been put by him) says; or (you might have said) *triens,* supplying the

Rem poteris servare tuam," "Redit uncia : "quid fit"

technical term for four *unciæ*, or else that the teacher both supplied and approved of the answer.

Anthon regards the words as proceeding from the instructor. "He pauses for a moment, after his first question (*si de quincunce*, &c.) in expectation of an answer from his pupil. But the poor boy, bewildered, no doubt, by the *longæ rationes*, to which he has been closely confined, remains silent. Full of eagerness, the sage instructor, in a half-chiding, half-encouraging tone, exclaims, *poteras dixisse* (why not answer? Surely thou knowest it,) and prompts him to the true reply. *Triens*.

I am not satisfied with either of these interpretations, nor yet have I been able to discover better amongst those offered by other commentators. My objection to these is—that they do not agree with the context. Anthon's, moreover, does not correctly explain even the words of the passage. If the son of Albinus was unable to answer such a question as "what remains if you take one *uncia* from a *quincunx?*" and required to be prompted, either as to *quatuor* or *triens*, this argues rather against than for Horace's object here, which is to prove the love of money to be the ruling principle at Rome by the early education of the Roman youth. You would expect, accordingly, that a Roman boy would answer a difficult question in the calculation of money with ease and dispatch—whereas, according to these explanations, he either blunders at, or altogether misses what is very simple. And this too, although he is the son of an usurer, and consequently (as Anthon thinks) "bound to keep up the reputation of the family in money-matters and the mysteries of reckoning." But Anthon accounts for the embarrassment of the boy by his being bewildered by the *longæ rationes*.

Now this is so far from palliating his inability to answer, that it renders his ignorance the more inexcusable. If he had been accustomed to long computations in money, his missing so simple a question as "what remains if you take an *uncia* from a *quincunx?*" deserves less indulgence. But, besides, according to Anthon's interpretation, *poteras dixisse* mean exactly the same as *potes dicere*—at least he explains them as if they did, and indeed translates; "Thou surely canst tell." Another difficulty, also, remains, which commentators pass over unnoticed. Horace first says that Roman boys learn how to divide an *as* into a hundred parts, but in the illustration supposes it to be divided only into twelve. What is the reason of this? Are we to receive the common explanation that *centum* is used for *multas*, and that ultimately for *duodecim?* I cannot believe that our poet was so loose and careless a writer as to use one term for another without a sufficient reason, and particularly where that ought to be the term on which the point of his argument should depend. Would it not have been as easy for him to have said *multas* as *centum*, if he had no particular object for introducing *centum?*

In what way, then, is the passage to be explained? I suspect by making it refer to the calculation of *interest* on money. Every one knows that a common interest for money was *fœnus unciarium*, or one per cent.—i. e. one *As* was paid for the use of one hundred for twelve months. Horace then uses to divide an *As* into a hundred parts, as a contemptuous phrase for calculating interest. This reference is preserved by the use of the terms *quincunx* and *senis*, for the Romans called their rates of interest after the names of the parts of the *As*. Thus *usura ex quincunce* meant five per cent., *usura ex*

¶. "Semis." ¶. An, hæc animos ærugo et cura peculi
Cum semel imbuerit, speramus carmina fingi
Posse linenda cedro, et lævi servanda cupresso ?
Aut prodesse volunt, aut delectare Poëtæ ;
Aut simul et jucunda et idonea dicere vitæ.
Quidquid præcipies, esto brevis : ut cito dicta
Percipiant animi dociles, teneantque fideles.

*triente*, four per cent., *usura ex semisse*, six per cent. (Comp. Pers. Sat. V. 149 : *Quid petis ? ut nummi, quos hic* quincunce *modesto Nutrieras, pergant avidas* sudare deunces.)

I would read the passage thus, somewhat differently from the lection given by Bentley ;—

> ¶ "Dicat Fillius Albini, si de quincunce remota est
> Uncia, quid superet ?" ¶ Poterat dixisse, Triens ? ¶ "Eu !
> Rem poteris servare tuam."

Horace, in order that his readers may have a just idea of the style of instruction adopted with the Roman youth, gives a specimen. With his usual abruptness, he brings us at once into the company of a teacher and his pupils The former is asking the son of Albinus—*Si de quincunce remota est Uncia, quid superet ? Poterat dixisse, Triens ?*—are his own (Horace's) words—as if he said, suppose that the boy was able to have replied *Triens*, the term by which *quatuor unciæ* are expressed in the calculation of interest ? what then ?—a commendation from his master follows the answer, hailing this as the omen of his success in life. *" Verba hæc sunt magistri, discipulum non tam corripientis, quod tardiuscule respondeat, quam cum leni εἰρωνείᾳ excitantis, cum certus sit magister puerum illico recte esse responsurum." Orell.

Ib. *Eu. Bene*, very good.

329. *Redit*, i. e. is added to

330. *Ærugo*. Canker, proper rust. The love of money is so termed because avarice is to the mind what rust is to metals. *Peculi*. Pelf. *Si *an speramus* adsciscis, spem habitam sed inanem reprehendis ; Si *an speremus*,' spem omnino omnem vetas et abscindis Bentl.

332. *Linenda cedro*. Those manuscripts, which were prized, were rubbed with oil of cedar to preserve them, and kept in cases of cypress.

333—346. The ends which poets propose to themselves are to instruct, to please, or to unite advantage and entertainment. If the writer's object be instruction, his precepts should be expressed with brevity, and if pleasure, his fictions should be probable. Each of these separately is censured by some, but their union obtains the approbation of all.

334. *Idonea*. Serviceable, useful, advantageous.

335 *Ut citò dicta*, &c. *Citò* may be joined either with *dicta* or with *percipiant*. Doëring prefers the former ; Lambinus the latter. * Lambinus is correct.

Ib. *Dociles—fideles*. Used in an adverbial sense.

336. *Omne supervacuum*, &c. The precepts should be briefly expressed, for, if there be any redundancy, it will not remain in the mind. The allusion in *manat*, is to a liquid flowing over the sides of a vessel, when too much is poured into it. *Bentley considers this line to have been a *gloss* or remark inserted by some copyist from the margin. " Si enim *supervacua* tantum effluunt, quid pericli erit, si in præcipiendo longior prolixiorque fueris ?

Omne supervacuum pleno de pectore manat.
Ficta voluptatis causâ sint proxima veris:
Nec quodcunque volet, poscat sibi fabula credi:
Neu pransæ Lamiæ vivum puerum extrahat alvo.
Centuriæ seniorum agitant expertia frugis:
Celsi prætereunt austera poëmata Ramnes.
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando, pariterque monendo.
Hic meret æra liber Sosiis, hic et mare transit,
Et longum noto scriptori prorogat ævum.
Sunt delicta tamen, quibus ignovisse velimus;

338. *Voluptatis causâ.* To give pleasure.

339. *Quodcunque volet.* Anything whatsoever, however improbable.

340. *Pransæ Lamiæ.* *Lamia* is said in fable to have been a queen in Africa, who ate children alive. Stories regarding her were one of the terrors resorted to by Roman nurses to frighten children into good behaviour.

Ib. *Pransæ.* As we say after lunch or dinner—scil. on the child, who afterwards is miraculously taken out of her stomach alive. * "Ridicule autem *pransæ*, quasi vero hoc quotidie fieret." Gloss.

Ib. *Extrahat alvo*, i. e. Exhibit a thing so monstrous as taking out a living child. "The instance of Lamia, as Mr. Dacier observes, is certainly taken from some poet of that time, who had been guilty of this misconduct."—Hurd.

341. *Centuriæ seniorum*, i. e. The elder part of the audience. *Centuriæ* is used in reference to the *comitia centuriata*, as if the audience were giving their votes on the adoption or rejection of the pieces presented.

Ib. *Agitant.* Reject, drive off the stage with disapprobation.

Ib. *Frugis.* Utility, profit, advantage.

342 *Celsi.* Proud, haughty, difficult to be pleased.

Ib. *Austera.* Dry, which are not entertaining.

Ib. *Prætereunt.* Slight, disregard as unworthy of notice.

Ib. *Ramnes.* Knights. The *equites* were divided by Romulus into three *decuriæ*, called *Ramnes* (or Ramnenses) *Tatienses*, and *Luceres*.

343. *Omne—punctum*, i. e. Every vote. Comp. note Epist. II. 2. 99 and note l. 341.

345. *Hic liber.* In which the author *miscuit utile dulci.*

Ib. *Meret æra*, i. e. Sells well.

Ib. *Sosiis.* The booksellers mentioned, Epist. I. 20. 2.

Ib. *Mare transit*, i. e. Is read in foreign countries. Comp. Epist. I. 20. 13: *Aut fugies Uticam aut mittêris Ilerdam.*

346. *Noto.* Celebrated.

Ib. *Prorogat ævum.* By perpetuating the memory of the author. Comp. Carm. II. 2. 5; *Vivet extento Proculeius* ævo Notus *in fratres animi paterni.*

347—365. Allowance should be made for defects, particularly where beauties predominate. And yet there is a limit too to this indulgence. But, however, sufficient excuses may sometimes be found even in the nature of the work. For as some poems are suited to bear examination, so others are intended only to produce effect at a distance.

Nam neque chorda sonum reddit, quem vult manus
et mens;
Poscentique gravem persæpe remittit acutum:
Nec semper feriet quodcunque minabitur arcus. 350
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; et citharœdus
Ridetur, chorda qui semper oberrat eadem: 356

348. *Chorda.* The string of the lyre.

Ib. *Vult.* Designs, intends.

Ib. *Manus.* Of the performer.

349. *Poscentique gravem,* &c. Gesner remarks that this does not mean that the string yields a note contrary to its natural tone, but that it produces one different from what the performer intends, if it be too tight or too loose. Doëring, in reference to this criticism, says that "Horace is speaking of the mistake to which all, even the best, are liable. For it may happen, that a most excellent performer on the harp may *sometimes* fail on some string, but *chordâ qui* semper *oberrat* eadem *Ridetúr.*" And yet it is not easy to see how the fault can be in the performer, when the correct note is that which *vult manus et mens.* Horace says—we ought sometimes to excuse the failure of the *citharœdus,* for the string does not always produce the note which he intended and formed. Now this is all which any performer can do, and after this if the note be inaccurate, no blame can possibly be attached to him

350. *Quodcunque minabitur.* The construction, which is generally given here, is—*nec arcus semper feriet* id *quodcunque minabitur.* I suspect that this is incorrect, and that it should be "*nec quodcunque arcus minabitur semper feriet.*" Comp. Carm. I. 28. 25: *Sic* quodcunque minabitur Eurus *Fluctibus Hesperiis, Venusinæ Plectantur Silvæ.* Doëring punctuates according to the common construction, but appears in his note to have adopted the other. As to *ferio* used absolutely, comp. Virg. Eclog. IX. 24:

Ib. *Quodcunque minabitur arcus,* i. e. Every stroke intended by the bow to take effect, every discharge from the bow.

351. *Plura exstent.* The beauties predominate.

352. *Maculis.* Blemishes, inaccuracies.

353. *Humana parum cavit natura.* On account of its weakness being liable to err even though using the utmost caution.

Ib. *Quid ergò est?* As if we said—what then is the state of the case? What errors deserve censure, and what indulgence.

354. *Ut. Just as.*

Ib. *Scriptor—librarius.* A transcriber, a slave who wrote out and copied manuscripts.

Ib. *Idem.* Observe ĭdem, not īdem.

356. *Chordâ qui semper oberrat eâdem.* If the fault be in the string, not in the performer, (vid. note l. 349,) it may be asked how is it proper that the *citharœdus rideatur?* There are many obvious answers, but it is sufficient to

Sic mihi qui multum cessat, fit Chœrilus ille,
Quem bis terve bonum cum risu miror : et idem
Indignor quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum
Ut pictura, poësis ; erit quæ, si propius stes,
Te capiet magis ; et quædam, si longius abstes :
Hæc amat obscurum : volet hæc sub luce videri,
Judicis argutum quæ non formidat acumen ;
Hæc placuit semel ; hæc decies repetita placebit.
O major juvenum, quamvis et voce paterna
Fingeris ad rectum, et per te sapis ; hoc tibi dictum

say, that the tightening and relaxing the strings was as much his duty as the producing tones from them.

357. *Mihi*. *In my estimation*, as before Epist. I. 16. 66.

Ib. *Cessat*, scil. *peccat*, fails, Comp. Epist. II. 2. 14.

Ib: *Chœrilus ille*. That well-known, notorious, Chœrilus. (Note Epist. II. 1. 233.) Supply *is* before *qui multùm cessat*.

358. *Bis terve*, many Editt. have *bis terque ;* but see Epod. V. 33.

Ib. *Cum risu miror*. He succeeds so rarely, that so far from redeeming his failure, it excites only astonishment and derision.

Ib. *Et idem*. And yet I also. Comp. Epist. II. 2. 194, 192.

359. *Quandoque*. Whensoever.

Ib. *Dormitat Homerus*. Some suppose that Horace refers not to the Greek, but the Latin Homer, *Ennius*. *Ulrich supposes the apparent tediousness of the Odyssey to be glanced at ; Orellius, that reference is made to the difficulties which gave occasion to the λύσεις of the Alexandrine critics.

360. *Verùm operi longo*, &c. The construction is—*Verùm fas est somnum obrepere longo operi*.

361. *Ut pictura poesis*. Construct ; *Ut pictura*, ita est *poësis*. Punctuating, *Ut pictura, poesis erit, quæ* construct *ut pictura erit quæ*, &c. *ita poesis erit quæ*, &c. *The comparison is as old at least as Simonides p. 346. F. : Ὁ Σιμωνίδης τὴν μὲν ζωγραφίαν ποίησιν σιωπῶσαν προσηγόρευεν, τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν.

Ib. *Erit quæ*, i. e. quædam. Comp. Bentley on Carm. I. 1.

Ib. *Pictura*. Here a painting, as *poesis*, a poem.—Z.

Ib. *Abstes*. *An ἅπαξ λεγόμενον, formed on the model of ἀφίστ-αμαι.

363. *Hæc amat obscurum*. This courts the shade ; i. e. produces effect by being seen in weak light.

Ib. *Sub luce*. *ὑπ' αὐγὰς*.

364. *Judicis argutum—acumen*. The critical examination of the connoisseur, the close investigation of the critic.

366—378. Mediocrity in poetry is not tolerated.

366. *Major juvenum*, scil. elder of the young Pisos—L. Piso, according to the Sch. On the propriety of addressing him particularly, comp. Colman's remarks, p. 524.

367. *Fingeris*. Formed, shaped, modelled, elegantly for instructed, guided, trained. Comp. Epist. 1. 2 : Fingit *equum*,

Tolle memor: certis medium et tolerabile rebus
Recte concedi. Consultus juris, et actor
Causarum mediocris abest virtute diserti
Messalæ, nec scit quantum Cascellius Aulus;
Sed tamen in pretio est: mediocribus esse poëtis
Non homines, non Di, non concessere columnæ.
Ut gratas inter mensas symphonia discors,
Et crassum unguentum, et Sardo cum melle papaver

367. *Per te.* As we say—of yourself, i. e. without the instruction of any one, *αὐτὸς νοεῖς*.

368. *Tolle memor,* i. e. Both take and remember.

Ib. *Certis medium et tolerabile rebus,* &c., i. e. That there are some things, in which what is middling and tolerable is reasonably permitted, in which to have attained mediocrity is not without praise.

369. *Consultus juris, et actor Causarum.* Doëring says—"As there is no difference between these (*consultum juris* and *actorem Causarum*) *et* is only *explicative.*" *Consultus juris* appears to mean here a chamber-lawyer, and *actor causarum,* a pleader. (Comp. Cic. de Orat. I. 45:) *Diserti* and *scit* mark this distinction.

371. *Messalæ.* M. Valerius Corvinus Messala, a distinguished pleader. Comp. Sat. I. 10. 29.

Ib. *Cascellus Aulus.* He and Furius were particularly celebrated for their legal knowledge. Val. Maxim. VIII. 12. 1: *He must have been advanced in years at this time. He was celebrated for his knowledge of Civil Law, in the time of the Triumvirs.

372. *In pretio.* In estimation.

373. *Columnæ.* The porticoes ornamented with pillars, in which it was customary for poets to recite; comp. Juven. Sat. I: *Assiduo ruptæ lectore* columnæ; Rather the pillars, at which books were exhibited for sale. Comp. note Sat. I. 4. 71: The meaning of booksellers not enduring mediocrity in poets is—that they would not purchase such poems, as they could not sell them.

Ib. *Columnæ,* is added, *παρὰ προσδοκίαν,* to *Di* and *homines.* ORELL.

374. *Gratas inter mensas,* i. e. At a splendid banquet, where there was a well-furnished table.

Ib. *Symphonia discors,* i. e. Bad music.

375. *Crassum.* Not liquid, but thick and impure; or having a heavy, bad smell.

Ib. *Unguentum.* A perfumed paste or oil. This was required not merely at the bath, but also in the banqueting-room, that it might be used for the hair, Comp. Cic. Tusc. Quæst. V. 21: *Aderant* unguenta, *coronæ; incendebantur odores.* Carm. II. 3. 14: *Huc vina et* unguenta, *et nimium breves.* Carm. II. J. 8: *Nitentes* Malobathro *Syrio* capillos. It was also poured out as diffusing an agreeable odour. Carm. II. 7. 22. funde *capacibus* Unguenta *de conchis.*

Ib. *Sardo cum melle.* The honey brought from Sardinia was considered bad. It derived an unpleasant taste from the bitter plants with which the island abounds.

Offendunt; poterat duci quia cœna sine istis:
Sic animis natum inventumque poëma juvandis,
Si paulum e summo discessit vergit ad imum.
Ludere qui nescit, campestribus abstinet armis:
Indoctusque pilæ, discive, trochive, quiescit;
Ne spissæ risum tollant impune coronæ.
Qui nescit, versus tamen audet fingere. ¶. "Quid ni?
Liber et ingenuus, præsertim census equestrem

375. *Papaver.* It was customary to serve up honey mixed with roast seeds of white poppey.

376. *Duci,* scil. *produci,* protracted, prolonged until a late hour.

377. *Sic animis,* &c. As the luxuries which are introduced at an entertainment are rather offensive than agreeable, if they are not of the best kind, so poetry, the object of which is to afford pleasure to the mind, if it be below excellence, sinks into worthlessness. Cic. de Orat. I. 61: *A quibus enim nihil præter voluptatem aurium quæritur, in iis* offenditur, *simul atque imminuitur aliquid de voluptate.*

Ib. *Natum.* Produced, originally formed, created. Comp. note 1. 82:

378. *Paulùm.* Even a little, in the least.

Ib. *Vergit.* It tends, it descends.

379. In other arts, no person attempts to practise them who is not acquainted with them—but in poetry *scribunt indoeti doctique passim.*

Ib. *Ludere.* To engage in gymnastic exercises, such as were practised in the *campus Martius;* hence—campestribus *armis.*

Ib. *Abstinet.* Refrains from.

380. *Indoctus pilæ.* According to the Greek construction—ἄπειρος σφαίρας.

Ib. *Disci.* Comp. note Sat. II. 2. 11:

Ib. *Trochi.* A hoop of brass or iron ornamented with rings. The exercise consisted in impelling it with great velocity, and running along with it so as to keep it up and guide its course.

Ib. *Quiescit,* i. e. Does not attempt such exercises—scil. playing at ball, throwing the *discus,* or rolling the *trochus.*

381. *Impunè.* Without restraint, freely. D. With justice, lawfully, by privilege. As if the person who attempts to do a thing of which he has no knowledge, deserves to be laughed at—cannot reasonably object to the derision which he has volunteered to draw down upon himself. Thus the meaning of *risum tollant impunè* is, may be privileged to raise a laugh.

Ib. *Coronæ.* The crowd of spectators who formed a ring to witness his performance.

382. *Quid ni?* Horace supposes some one to say in defence of the person, who, although ignorant, attempts to write poetry—Why not? he is *liber et ingenuus,* &c.

383. *Ingenuus.* Comp. note Sat. I. 6. 8:

Ib. *Præsertim census equestrem Summam.* And what is of most importance, rated at a knight's fortune; i. e. in the censor's book registered amongst those who possessed the annual income of 400 sestertia.

Ib. *Census.* The participle.

Summam nummorum, vitioque remotus ab omni."
Tu nihil invita dices faciesve Minerva :
Id tibi judicium est, ea mens. Si quid tamen olim
Scripseris, in Metii descendat judicis aures,
Et patris, et nostras : nonumque prematur in annum,
Membranis intus positis. Delere licebit
Quod non edideris. Nescit vox missa reverti.
Silvestres homines sacer interpresque Deorum

384. *Vitioque remotus ab omni.* Either a commendation of his moral integrity; or a kind of inference from the preceding qualifications, that being his own master, free-born, and possessed of a knight's fortune, he is consequently elevated far above any kind of defect, as if freedom, good family, and a handsome fortune insured the possessor against any poetic deficiency. *Horace does not think this opponent worthy of an answer, but turns to Piso.

385—395. Although persuaded that you will neither do nor say anything but with judgment and propriety, I would recommend you to submit your writings, before publication, to the criticism of your friends; and instead of permitting them to appear with undue haste, let them undergo the ordeal of repeated revisions. You may correct errors which you have not published, but words once uttered cannot be recalled.

385. *Invitâ—Minervâ.* Cicero, de Off. I. 31, explains this phrase; *adversante et repugnante naturâ.* And yet the meaning here is not very evident. Does Horace say that young Piso will neither do nor say anything contrary to his natural endowments; implying that he will not attempt poetry, as his abilities are inadequate? Or does he mean to compliment him on his capabilities, by saying that there is nothing which he will attempt, in which genius will not favour and assist him? The latter appears to be the correct interpretation. Thus the obvious meaning of *invitâ Minervâ* is—Minerva refusing her assistance, or discountenancing the attempt; and the interpretation: natural endowments refusing their assistance, or marring the effort.

And yet Gesner (if I correctly understand his remarks on the next line) appears to have given a different interpretation, for he regards *Id tibi judicium est, ea mens* as a kind of justification offered by Horace for the advice which he gives him. Thus *id tibi judicium est, ea mens* mean such is your own decision, such your intention.

386. *Id,* i. e. such, so good, so correct. Comp. Sall. Bell. Catilin. 51: Eos *mores,* eam *modestiam viri cognovi.*

Ib. *Olim,* "Significat non festinandum isse." Orell.

387. *Metii.* Comp. note, Sat. I. 10. 38. *Bentley reads *Mæcii*, mentioned in Cic. Ep. VII. 1: Quod si ita est; oportet ut Mæcius hic non verus et vivus, sed figurate quivis alius legitimus, et peritus judex accipiatur. Quippe scripta est Epistola illa Ciceronis quadraginta prius annis, quam ars hæc poeticæ." *Bentl.* This incidentally fixes the date of this epistle.

388. *Prematur.* Suppressed, locked up, not published.

389. *Intus.* At home, in your study.

390. *Nescit vox missa reverti.* Comp. notes, Epist. I. 18. 71, and Sat. I. 1. 114.

391—407. A noble vindication of the dignity of poetry.

Cædibus et victu fœdo deterruit Orpheus;
Dictus ob hoc lenire tigres rabidosque leones.
Dictus et Amphion, Thebanæ conditor arcis,
Saxa movere sono testudinis, et prece blanda
Ducere quo vellet. Fuit hæc sapientia quondam,
Publica privatis secernere, sacra profanis;
Concubitu prohibere vago; dare jura maritis;
Oppida moliri; leges incidere ligno.

391. *Silvestres.* Uncivilized, savage, to whom the woods served as a shelter. Comp. Cic. de Orat. I. 9: "Quis enim tibi hoc consesserit aut initio genus humanum in montibus et *silvis* dispositum, non prudentium consiliis compulsum potiùs quàm disertorum oratione delinitum, se oppidis mœnibusque sepsisse?

Ib. *Sacer.* As being the son of Apollo and Calliope.—D. *Rather as τον θεολόγον, as Aristotle calls him. Comp. Virg. Æn. VI. 645: *Orpheus Thracius Sacerdos.*

Ib. *Interpretesque Deorum,* As if what he spoke in his verses had been communicated to him by the gods.

392. *Cædibus.* Comp. Sat. I. 3. 100.

Ib. *Victu fœdo.* Acorns, roots, wild fruits, &c.

393. *Dictus.* In fable. Horace explains the wonders which were commonly ascribed to the music of Orpheus.

Ib. *Ob hoc.* Because by his precepts men were induced to abandon their savage customs.

394. *Dictus et.* Similarly fable tells of Amphion, that stones, moving at the sound of his lyre, formed a wall round Thebes. Comp. the splendid choral ode, Eurip. Phœniss. 838.

Ib. *Amphion.* Comp. note, Epist. I. 18. 41.

Ib. *Thebanæ conditor arcis.* Cadmus was the founder of Thebes; Amphion fortified it.

395. *Saxa movere sono testudinis.* The explanation obviously is: by music to excite men to build a wall. Some refer for the origin of the fable to the custom of using music to animate the workmen.

Ib. *Prece blandâ.* Persuasive language.

396. *Fuit hæc sapientia quondam.* This in former times was wisdom, philosophy; i. e. what in former times was accounted *sapientia* was *Publica privatis secernere,* &c.

397. *Publica privatis secernere.* To distinguish between what belonged to the community, and what belonged to individuals, i. e. to mark out the rights of individuals.

398. *Concubitu prohibere vago.* Doëring supplies *maritos;* but, in my judgment, incorrectly. For thus this clause is almost identical with the next, or at least may be contained under it. Translate, "to restrain from promiscuous intercourse;" and interpret, "to inculcate the necessity of marriage."

Ib. *Dare jura maritis.* This naturally follows the preceding clause. First, society is to be cemented by marriage; then the rights and obligations consequent on such connexion are to be defined.

Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus
Tyrtæusque mares animos in Martia bella
Versibus exacuit : dictæ per carmina sortes ;
Et vitæ monstrata via est ; et gratia regum
Pieriis tentata modis ; ludusque repertus,
Et longorum operum finis : ne forte pudori

399. *Ligno.* *Laws (originally expressed in verse) were notified at first on tablets of wood; afterwards brass was substituted. "Unde adhuc Athenis legum tabulæ ἄξονες et κύρβεις vocantur."—*Porphyr.*

400. *Sic.* As such things were formerly accounted *sapientia*, poetry, as being the art which was of most efficient service in these, was held in high estimation.

401. *Venit.* Came to, redounded to.

402. *Tyrtæus.* An Athenian poet, subsequent to Homer, who commanded Spartans in their war with the Messinians. Their success has been ascribed to the influence of his martial songs. Time has spared but a few fragments of his compositions

Ib. *Mares,* Manly, gallant, brave.

403. *Sortes.* The answers of oracles. Commentators object—"that oracles were much more ancient that Homer and the Trojan war." To this Hurd replies "Horace judiciously postpones oracles to the celebration of Martial prowess, as being that which gave principal eclat to them."

404. *Vitæ—via,* i. e. the proper regulation of life. "Meaning the writings of Theognis, Phocylides, Hesiod, and others, which, consisting wholly of moral precepts, are elegantly said to lay open or discover *the road of life.*"—Hurd. *These Gnomic parts, succeeded to the Epic, and were in time succeeded by the Iambic recitations.

Ib. *Gratia regum.* There appears to be no reference to Ptolemy or Alexander the Great. Vid. Baxter and Doëring ad loc. *Horace is speaking of times prior to both. Thus Pindar, Simonides, &c., were entertained at the courts of Hiero, Theron, &c.

405. *Pieriis,* i. e. Musarum. Pieria was a region in Macedonia, their consecrated seat, whence the name *Pierides,* and the adjective *Pierius.*

Ib. *Tentata.* Was sought, assayed, attempted to be gained.

Ib. *Ludus.* Sports, entertainment; scil. dramatic, with which the peasants were gratified at harvest-home. Comp. note, Epist. II. 1. 140. *Rather referring to the *Διονυσιὰκατ' ἀγρούς.*

406. *Longorum operum finis,* i. e. relaxation after tedious tous, amusement to relieve from the fatigue of long-continued exertion. Gesner, Doëring, and others refer *longorum operum* to the rustic labours. Thus the *ludus* of l. 405. is the *longorum operum finis.* There is no necessity, however, for restricting it to this. Comp. Carm. III. 4. 37:

Vos Cæsarem altum, militiâ simul
Fessas cohortes abdĭdit oppidis,
Finire quærentem labores
Pierio recreatis antro.

Ib. *Ne fortè pudori* &c. Anthon translates—"Let not then the muse, the mistress of the lyre, and Apollo, the god of song, haply bring the blush to thy

Sit tibi Musa lyræ solers, et cantor Apollo.
Natura fieret laudabile carmen, an arte,
Quæsitum est. Ego nec studium sine divite vena,
Nec rude quid possit video ingenium; alterius sic
Altera poscit opem res, et conjurat amice. 411
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit;

cheeks, i. e. hlush not, therefore, Piso, to make court to Apollo and the Muse." I do not understand, according to this translation, what the meaning of *forte* is; indeed Anthon himself, although he translates it "haply," yet omits it altogether in the explanation of the translation. There appears to me to be an elipsis here equivalent to—I notice these things *lest it should so happen that you feel ashamed*, &c.—*to prevent your happening to feel shame*, &c. Comp. Epist. I. 1. 13: *Ac* ne fortè *roges*. Carm. IV. 9. 1: Ne fortè *credas interitura, quæ*. There is a somewhat similar elipsis in Æschin. cont. Ctesiph. 10: Καὶ μοι ἀνάγνωθι ἐπὶ τίνος Ἀρχόντος, καὶ ποίου μηνὸς, καὶ ἐν τίνι ἡμέρᾳ καὶ ἐν ποίᾳ ἐκκλησίᾳ ἐχειροτονήθη Δημοσθένης τὴν ἀρχὴν τὴν ἐπὶ τῶν θεωρικῶν· ὅτι μεσοῦντα τὴν ἀρχὴν ἔγραψεν αὐτὸν στεφανοῦν, where we must supply before ὅτι—that I may prove; that you may perceive, or some such thing.

407. *Lyræ solers*. According to the usual Græcism. Compare note, l. 380.

Ib. *Cantor*, i. e. the deity presiding over song.

408—418. Nature and art must combiue to form a poet. As training and instruction are required for the contests in speed or in music, so are they also in poetry, for ardour and confidence are insufficient to insure success.

408. *Naturâ*. Natural ability, genius.

409. *Quæsitum est*. It has been asked, questioned, inquired.

Ib. *Ego nec studium*, &c. This question is decided similarly by Cicer. pro Arch.: "Ego multos homines excellenti animo ac virtute fuisse, et sine doctrinâ naturæ ipsius habitu prope divino extitisse fateor: etiam illud adjungo sæpius ad laudem atque virtutem naturam sine doctrinâ, quum sine naturâ valuisse doctrinam. Atque idem ego contendo, cum ad naturam eximiam atque illustrem accesserit ratio quædam conformatioque doctrinæ, tum illud nescio quid præclarum ac singulare solere existere.

Ib. *Studium*. Diligence; study.

Ib. *Divite venu*, i. e. good natnral abilities.

410. *Rude*. Unpolished, untutored.

Ib. *Possit*, i. e. valeat, can avail, can effect. Comp. Epist. I. 2. 17. **Quid possit, τὶ δύναιτ' ἄν*. "Quid laudabile, quid egregium pariat, at *quid posit, τὶ ἂν ὠφελοῖ*, nimus est humiliusque."—*Bent*.

Ib. *Alterius—Altera*. Nature and art. Sall. Bell. Catilin. 1: *Ita utrumque per se indigens*, altetum alterius, *auxilio eget*.

411. *Conjurat*. Conspires, combines, associates; used here for *conspiro*.

Ib. *Amicè*. Amicably, with friendly feeling, without reluctance.

412. *Optatam cursu contigere metam*, i. e. to obtain the prize in the foot-race.

413. *Puer*. When a boy, in his youth. The training of racers commenced at a very early period, and was extremely rigorous. In addition to severe ex-

Abstinuit Venere et vino. Qui Pythia cantat
Tibicen, didicit prius, extimuitque magistrum. 415
Non satis est dixisse: "Ego mira pœmata pango;
Occupet extremum scabies, mihi turpe relinqui est,
Et quod non didici, sane nescire, fateri."
Ut præco ad merces turbam qui cogit emendas,

ercise, they were restricted in their diet, and not permitted to indulge in any enjoyments which could impair their strength.

Ib. *Sudavit et alsit.* Has borne the extremities of heat and cold.

414. *Pythia,* "'The Pythian strains,' supply *cantica.*"—A. This construction is, in my judgment, incorrect. *Pythia* is used as *Olympia.* Epist. I. 1. 50. Comp. note there. The allusion is, however, as Anthon remarks, to the musical contest which took place at the celebration of the Pythian games. Baxter refers to the *Pythaulæ,* flute-players, who performed πυθικοῖς αὐλοῖς.

Horace here, probably, puts *tibicen* instead of *citharœdus,* for originally, the instrument on which the competitors performed at these games was the harp. *Canere* and *cantare* are applied to instrumental music. *Many MSS have *nunc satis,* but Bentley well remarks, "si antiquis temporibus sua opponere voluisset, verbo saltem monere debuisset: 'Olim qui studebat, . . multa ferebat puer: nunc contra est.'"

417. *Occupet extremum scabies.* Like the common expression in English—"plague take the hindmost"—used by boys in their games when making trial of their speed.

Ib. *Relinqui.* Ἀπολείπεσθαί, to be left behind, to be distanced.

418. *Sanè. Ingenuè.*—B.; i. e. honestly, candidly. This interpretation is unsatisfactory to me, as it appears to disagree with the character of the speaker, for such a person neither thought nor would say of himself, that it would be honesty to confess ignorance of what he had not learned.

The word appears to have a sense similar to that which I have attributed to it in Epist. I. 15. 5. It denotes a feeling of indignant surprise, or contemptuous wonder, that ignorance should be esteemed a necessary consequence of want of instruction. If this sense be adopted, translate, "forsooth."

419. The author of rank and fortune ought to be particularly on his guard against flatterers, Men esteem their interest to express admiration of his works, and consider praise as policy. Hence kings doubt the sincerity of those who profess to be attached to them, and even use intoxication as the means of discovering whether they are really deserving of their confidence. The honest critic and real friend is very different from the flatterer. He does not hesitate to point out any errors or imperfections which may appear in the work, nor is he deterred by the fear of giving offence, for he feels persuaded that he is consulting the best interests of his friend. He knows the injurious effects of flattery and insincerity, and dreads lest his friend should experience the ignominious contempt, which is manifested towards those who have committed themselves by producing bad verses.

419. *Præco.* The crier, or auctioneer, who collects a crowd to attend an auction by the promise of bargains. The points of comparison are; as the auctioneer induces purchasers to attend by the hopes of getting bargains, so the rich author, who invites his acquaintances to hear his compositions, secures the attendance of flatterers by holding out the expectation of gain.

Assentatores jubet ad lucrum ire poeta,
Dives agris, divis positis in fœnore nummis.
Si vero est unctum qui recte ponere possit,
Et spondere levi pro paupere, et eripere atris
Litibus implicitum, mirabor, si sciet inter.
Noscere mendacem verumque beatus amicum.
Tu seu donaris, seu quid donare voles cui,
Nolito ad versus tibi factos ducere plenum
Lætitiæ. Clamabit enim, "Pulchre! bene! recte!"
Pallescet, super his etiam stillabit amicis
Ex oculis rorem; saliet, tundet pede terram.
Ut qui conducti plorant in funere, dicunt

421. *Dives agris*, &c. Comp. Sat. I. 2. 13.

422. *Si verò est*, &c. But if, besides being rich, he is liberal—if he can serve up, in handsome style, a splendid entertainment, &c.

Ib. *Unctum*. A savoury dish, a delicacy. Comp. note, Epist. I. 15. 44, and 17. 12. Thus Pers. Sat. I. 50: *Calidum scis* ponere *sumen*, *Scis comitem horridulum tritâ donare lacernâ*, &c., where *scis* is a kind of comment on *possit* here as *calidum sumen* on *unctum*. Comp. also Sat. VI. 15: *aut cœnare sine* uncto. Gesner and Doëring, however, explain *unctum* as used for *convivam* (note, Epist. I. 17. 12), and *ponere* for *collocare*, to place at table on a couch.

Ib. *Recte*, i. e. *scitè*. Comp. Sall. Bell. Jugurth. 85: *quia parum scitè convivium exorno*.

Ib. *Ponere*. As Sat. II. 6. 14: *Uncta satis pingui* ponentur *oluscula lardo*.

Ib. *Possit*. Doëring asks why a rich man should not be able to do so if he wished it? He therefore explains, "can bring himself," "can persuade himself." I regard it as used for *sciat*, and the phrase, a playful expression for *ponat*.

423. *Spondere*, "Become security for the payment of some debt.

Ib. *Levi*, "Without credit." As he was poor he could not himself give sufficient security. Thus he was *levis* (of little credit) in the estimation of the creditor.

Ib. *Atris*. Fell, harassing, vexatious.

424. *Inter*. Separated by *tmesis* from *noscere*, l. 425.

426. *Beatus*. Thus blessed; wealthy, is the obvious interpretation. And yet I think that contempt is applied by it, as if it meant—self-satisfied, self-complaisant. Comp. Sat. II. 8. 1.; Epist. II. 2. 108, and Pers. Sat. III. 103.

428. *Clamabit*. On hearing the verses.

429. *Super his*. Πρὸς δὲ τούτοις, moreover, besides.

Ib. *Stillabit*. Here constructed with an accusative as *manare*, Epist. I. 19. 44.

Ib. *Amicis*. Friendly, affectionate. Either really friendly, as befriending him when he wants to act the hypocrite; or counterfeiting friendship.

430. *Rorem*, i. e. tears; scil. in affectation of delight.

Ib. *Tundet pede terram*, i. e. dance in affected transport.

Et faciunt prope plura dolentibus ex animo: sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urgere culullis,
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quintilio si qnid recitares "Corrige, sodes,
Hoc," aiebat, "et hoc:" melius te posse negares,
Bis terque expertum frustra; delere jubebat,
Et male tornatos incudi reddere versus.

431. *Qui conducti plorant in funere.* Θρηνωδοί. In ancient funeral ceremonies it was customary to have a lamentation for the deceased. Thus Ter. Andr. I.: *Fit gemitus.* Women, called *præficæ*, were hired for this purpose, whose business it was to exhibit manifestations of grief by lamentations, tearing their hair, beating their breasts, &c.

431. *Dicunt.* Either (as Doëring wishes) breaking forth into praises of the deceased; or, making declarations of their grief.

432. *Faciunt.* Vid. note, I. 431.

Ib. *Ex animo.* Sincerely, from the heart.

433. *Derisor.* The false friend. Comp. Sat. II. 6. 51.

434. *Reges.* The rich, the wealthy.—D. The term is frequently applied in this sense, but I prefer here the primary meaning "kings," as it accords better with *dicuntur*.

Ib. *Culullis.* Large drinking-bowls. The term was properly applied to those which were used by the Pontifices and the Vestal Virgins.

435. *Torquere mero.* As if to force him to confess. Compare note, Epist. I. 18. 38.

437. *Nunquam te fallant,* &c., i. e. always be on your guard against insidious flatterers.

Ib. *Animi sub vulpe latentes,* i. e. the treachery which lurks in the crafty breast. *Sub vulpe,* under the fox's skin, in the fox. There is an allusion, perhaps, to Æsop's fable of the fox and the crow. * Comp. Pers. V. 116: *astutam vapido servas sub pectore volpem.*

438. *Quintilio.* A poet of Cremona, to whom Virgil and Horace were warmly attached. Comp. Carm. I. 18 and 24. Here he is spoken of with reference to his judgment as a critic.

439. *Aiebat.* Implying habit. This Epistle was, most probably, written some time after the death of Quintilius lamented in Carm. I. 24.

Ib. *Hoc—et hoc.* As if pointing to them.

Ib. *Meliùs te posse,* i. e. that you could improve them.

Ib. *Negares,* scil. si *negares*.

440. *Bis terque expertum frustrà.* Having made several ineffectual attemps.

441. *Et male tornatos,* &c. Commentators have devoted much labour to the elucidation of this passage. The difficulty which they wish to remove is the confusion of metaphor, for the *tornus*, it is asserted, was not used with metals, of which alone it could be said *incudi reddere*. Some critics contradict the assertion; Gesner and Wetzel rather cautiously, but Fea positively

Si defendere delictum, quam vertere, malles,
Nullum ultra verbum, aut operam insumebat inanem.
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,

as he states that on examination of antiques, found at Rome, made of gold, silver and brass, it appeared that they had been submitted to the *tornus*. *(Fea quotes Vitruv. X. 12: *Emboli masculi ex ære torno politi*). Baxter thinks that terms of the metaphor are derived from the coining of money, in which he asserts that the *tornus* was used. Thus *male tornatos* means badly stamped, with defective impressions. But (as Gesner remarks) Baxter has no authority but his own for this assertion. Doëring notices the change of metaphor but does not propose any remedy or solution.

If Fea was not deceived about being able to distinguish the use of the *tornus*, the difficulty of commentators is removed, and no objection can be made to the line.

But, in my judgment, the difficulty does not merit the discussion which it received from so many eminent scholars.

Modern critics are too fastidious regarding the confusion of metaphor in ancient authors; so much so, that there is danger, lest words should be forced into a reluctant conformity, that the taste of the commentator may be gratified. Such confusion is a blemish which may be found even in the purest classic, and, what is more to the point, too commonly in Horace. The celebrated passage in Epist. II. 1: *Urit enim fulgore suo qui prægravat artes* is a remarkable instance. There is a kind of confusion of metaphor somewhat similar to this in Cic. de Orat. II. 30: "Ego autem, si quem nunc planè rudem institui ad dicendum velim, his potius tradam assiduis, uno opere eandem incudem diem noctemque tundentibus, qui omnes tenuissimas particulas atque omnia minima mansa, *ut nutrices infantibus pueris*, in os inserant." *But Bentley objects not only to the confusion of metaphors, but also to the language. *Tornatus, Limatus, Politus*, &c., denote "perfection," and the adverbs *male* or *bene* could not be connected with them. This he proves, as usual, by a host of passages. He thinks the very sentence proves his correction, *bis* TERque expertum . . . TERnatos. The Scholiast appear to have read *Formatos*.

Ib. *Tornatos*. Lit. polished in the lathe, turned; *Metaphor* finished, wrought.

Ib. *Incudi reddere*. A proverbial form of expression for improving (as we use to remodel, to cast again), derived from the practice of workers in iron and other metals, who submit the piece of work which they think defective in execution to a second process on the anvil See note, above.

442. *Vertere*. Change, alter, amend, improve.

444. *Quin*. Comp. note, Sat. II. 3. 42.

Ib. *Quin . . . amares*. *Si Quinctilius ipse hanc sententiam pronuntiasset, dixisset: *Quin . . . amas;* hic cum ejus cogitatio tantum significatur, Horatius utitur conjunctivo. Alii minus apte expicant: non impediebat te, quo minus . . . amares. DILLENBURG.

Ib. *Sine rivali*. *Amari sine rivali* is to love what no other person would; to love without competition, to have an undisputed, uncontested, attachment. *"Your poetry will be so wretched, none will desire to imitate you." ORELL.

Culpabit duros, incomptis allinet atrum
Transverso calamo signum; ambitiosa recidet
Ornamenta: parum claris lucem dare coget:
Arguet ambigue dictum: mutanda notabit;
Fiet Aristarchus: nec dicet, "Cur ego amicum
Offendam in nugis? Hæ nugæ seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies, aut morbus regius urget,

445. *Bonus.* Well disposed, sincere. *Prudens;* intelligient, well informed.

Ib. *Inertes.* Spiritless, dull. *Duros;* coarse, harsh, rough.

446. *Imcomptis.* Unpolished, inelegant, rude.

Ib. *Allinet atrum—signum,* i. e. will mark that they should be erased, will strike out, or, as the Greeks say, ἐβελίσει.

447. *Transverso calamo.* Drawing his pen across them. Comp. note, Sat. II. 3. 7.

Ib. *Ambitiosa recidet ornamenta.* As Epist. II. 2. 122: *luxuriantia compescet;* i. e. will prune, lop off, luxuriant decorations, embellishments.

Ib. *Ambitiosa.* Which too palpably show that they were only introduced for the sake of effect.

448. *Parùm claris.* Not sufficiently perspicuous.

Ib. *Coget,* scil. scriptorem.

449. *Ambiguè dictum.* Equivocal expressions, of which the meaning is indefinite.

Ib. *Mutanda.* Things which offend his taste, and which appear to require alteration, although he cannot point out any specific fault in them.

450. *Aristarchus.* A critic of Alexandria, so noted, on account of the severity with which he revised Homer, that his name became proverbial.

451. *Hæ nugæ,* i. e. these trifling faults, these blemishes, however apparently trivial.

Ib. *Seria—In mala.* For under the persuasion that his compositions are perfect, he will continue writing carelessly, and perhaps, even proceed from bad to worse, until, losing all character with the public, he is classed amongst those mad-verse-makers, whom the wise cautiously avoid, children persecute, and none but the unwary venture to approach.

452. *Derisum.* Duped by the flatterer, on whom the *derisor,* l. 433, has imposed.

Ib. *Exceptumque sinistre,* i. e. deceived, for *excipere sinistre* is to give a treacherous reception to, to deal insidiously with, to act falsely towards. Transl. when once duped and deceived. *Both claims refer to the theatre; *derisum* refers to the merriment excited by his ridiculous poetry; *exceptum,* a metaphor from the ill-reception of an unpopular actor.

453. *Ut mala quem scabies,* &c. The construction is: *qui sapiunt, timent tetigisse fugiuntque vesanum poetam, ut* eum *quem mala scabies,* &c.

Ib. *Mala.* The usual epithet of any malady afflicting the mind or body.

Ib. *Scabies.* Some cutaneous disorder; the leprosy.

Ib. *Morbus regius.* Ἴκτερος, the jaundice; called *regius,* because it required expensive remedies, which none but the rich could afford. Of these

Aut fanaticus error, et iracunda Diana;
Vesanum tetigisse timent fugiuntque pœtam,
Qui sapiunt: agitant pueri, incautique sequuntur
Hic dum sublimis versus ructator, et errat,
Si, veluti merulis intentus, decidit, auceps,
In puteum foveamve; licet "Succurrite," longum
Clamet, "Io cives!" non sit qui tollere curet.
Si quis curet opem ferre, et demittere funem;
Qui scis an prudens huc se dejecerit, atque
Servari nolit? dicam, Siculique pœtæ
Narrabo interitum. Deus immortalis haberi

Varro particularizes *mead*, a dilution of honey and wine. *Comp. Cels. III. 24: *Per omne tempus utendum est lusu, ioco, ludis, laicivia, per quæ mens exhilaretur; ob quæ* regius morbus *dictus videtur.*

454. *Fanaticus error.* Madness. The Schol. traces the derivation of the word *fanaticus* (faunaticus) to the popular belief that there was a species of derangement caused by the influence of the *Fauni*. Others trace it to *fanum*, as such persons were most affected with madness *in fanis*. Baxter thinks that the disorder referred to is epilepsy.

Ib. *Iracunda Diani*, i. e. lunacy, for the moon was believed to be a powerful agent in the production of mental maladies. Hence the terms *lunatici*, σεληνιακοί, σεληνόβλητοι.

Ib. *Iracunda.* Because she severely punishes any neglect or violation of her rights.

Ib. *Diana.* The same as the *Luna* of heaven and *Hecate* of Orcus.

455. *Tetigisse timent fugiuntque.* Construct—*timent tetigisse et fugiunt*. And yet it might be *timent et fugiunt tetigisse*. Comp. Carm. I. 9. 13: fuge quærere. II. 4. 22. fuge suspicari. and Virg. Æn. II. 12: *Quamquam animus* meminisse horret, *luctuque* refugit.

456. *Agitant pueri.* Thoughtless of the danger which they incur, they think it amusement.

Ib. *Incauti.* Either as not being aware of the risk to which they expose themselves; or, unguarded, indifferent to danger, rash.

457. *Sublimis.* With head erect, looking up. Some Edd. read *sublimes* agreeing with *versus*. Thus Juven. Sat. VII. 28: Sublimia *carmina*.

Ib. *Versus ructatur.* Comp. Cic. cont. Catalin. II. 5: Eructant *sermonibus suis cædem bonorum*.

Ib. *Errat.* Roams at large, wanders indifferent to where he goes.

459. *Longum Clamat.* Either, as the Homeric μακρὸν ἄϋσεν, so loudly that he might be heard at a great distance (L.); or, in lengthened tone, as Virg. Æn. IV. 463.: longas in *fletum ducere voces*.—D.

460. *Non sit.* Let there not be any one, my advice is that *non sit qui tollere curet*. Thus Sat. II. 5. 91: *non etiam sileas.*

Ib. *Curet.* Concern himself.

462. *Prudens.* Purposely, designedly, wilfully.

463. *Siculique poetæ Narrabo*, &c. And to confirm the conjecture that it

Dum cupit Empedocles, ardentem frigidus Ætnam
Insiluit. Sit jus, liceatque perire poetis. 466
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit; nec, si retractus erit, jam
Fiet homo, et ponet famossæ mortis amorem
Nec satis apparet, cur versus factitet; utrum 470
Mixerit in patrios cineres, an triste bidental
Moverit incestus: certe furit, ac velut ursus,
Objectus caveæ valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus;

was intentionally, I will relate the circumstances of the Sicilian poet's death.

463. *Siculi.—poetæ*, scil. Empedocles. Comp. note Epist. I, 12. 20.

464. *Deus immortalis haberi.* The reason which the story assigns for Empedocles throwing himself into Ætna is, that it might be supposed, from his sudden disappearance, and no proofs of his death, that he was changed into a divinity. An eruption of the volcano, however, confuted his pretensions to immortality.

465. *Ardentem frigidus* *"he coolly leaped, &c." A happy antithesis, in which also there is an allusion to one of the tenets of Empedocles, that the range of the intellect was confined "frigido *circa præcordia sanguine*."

Ib. *Frigidus.* Coolly, in cold blood.

466. *Jus.* Privilege. **Perire;* i. e. to destroy themselves. Gesner aptly compares the decree of the Spartans. "Κλαζομενίος ἐξέστω ἀσχημονεῖν."

467. *Invitum qui servat*, &c. As they are both contrary to the person's inclination. The one is as desirous to die as the other is to live. Supply after *occidenti* invitum, i. e. vitæ cupidum.

Ib. *Idem facit occidenti.* Τὸ αὐτὸ ποιεῖ τῷ κτείνοντι. Observe the spondee in the fifth place.

468. *Nec semel hoc fecit*, i. e. nor is this the first time that he has acted in this way, scil. thrown himself *in puteum aût fouvam.*

469. *Homo.* Rational, sane. *Famosæ;* remarkable, much spoken of.

470. *Nec satis apparet*, &c. For is it quite clear, sufficiently evident, why he has this habit of making verses, what crime he has committed for which he is punished with this propensity.

S71. *Minxerit in patrios cineres.* Defiled his father's ashes, violated the sanctity of his father's grave.

Ib. *Triste bidental.* An awful bidental. Thus Pers. Sat. II. 27: When a place was struck by lightning, it was the Roman custom to sacrifice sheep (*bidentes*) in expiation, and enclose the spot (hence calles *bidental,*) which after this was esteemed sacred ground, on which no one could trespass without drawing down some punishment from the gods.

Ib. *Bidental.* Ἐνηλύσια. *Hesych.*

472. *Moverit.* Disturbed the stones, which enclosed it, or injured the altar which was raised at it.

Ib. *Certè furit.* But whatever the crime may have been, he is undoubtedly mad.

473. *Objectos.* That interpose to prevent his getting out.

Quem vero arripuit, tenet occiditque legendo, 475
Non missura cutem, nisi plena cruoris, hirudo.

473. *Clathros.* The bars of iron or wood which enclose the den.

474. *Fugat.* For they fly in dread of a recitation.

Ib. *Acerbus.* The merciless.

476. *Non missura cutem*, &c. Like the leech which clings to the skin, until gorged with blood. *"Particulam comparationis, ut sæpe, omittit." ORELL.

# APPENDIX.

## SAT. I. 1.

4. *Gravis armis.* Thus Liv. IX. 19: *avia commeatibus* gravis armis miles *timere potest.* It is not easy to decide whether this, or *gravis annis,* be the true reading. The latter may, indeed, be readily supported by parallels. Comp. Juven. Sat. XIV. 159: *fractis ætate;* Liv. VII. 39: graves jam *ætate;* IX. 3: *Jam is* gravis annis; Virg. Æn. IX. 246.: *Hic* annis gravior *atque animi maturus Alethes;* Terent. Heautont. IV. 1. 32: *Quanto tu me es* annis gravior, *tanto es ignoscentior,* &c. And yet I prefer the reading given in the text, both for the reason assigned in the note, and also because soldiers were usually discharged before they were *graves annis.*

6. *Austris.* The number of the points of the compass at present is 32.

Beloe gives the names thus:—

1. North. Septentrio Boreas.
2. North by East. Hypeboreas, Hypaquilo, Gallicus.
3. North North East. Aquilo.
4. North East by North. Mesoboreas, Mesaquilo, Supernas.
5. North East. Arctapeliotes, Borapeliotes, Græcus.
6. North East by East. Hypocæsias.
7. East North East. Cæsias, Hellespontius.
8. East by North. Merocæsias.
9. East. Solanus, Subsolanus, Apeliotes.
10. East by South. Hypeurus, Hypereurus.
11. East, South East. Eurus, Vulturnus.
12. South East by East. Meseurus.
13. South East. Notapeliotes, Eurastes.
14. South East by South. Hypophœnix.
15. South South East. Phœnix, Phœnicias, Leuconotus, Gangeticus.

16. South by East. Mesophœnix.
17. South. Auster, Notus, Meridies.
18. South by West. Hypolibonotus, Alsanus.
19. South South West. Libonotus, Notolibycus, Austro-Africus.
20. South West by South. Mesolibonotus.
21. South West by West. Hypolibs, Hypafricus, Subvesperus.
22. South West. Notozephyrus, Notolibycus, Africus.
23. West South West. Libs.
24. West by South. Mesolibs, Mesozephyrus.
25. West. Zephyrus, Favonius, Occidens.
26. West by North. Hypargestes, Hypocorus.
27. West North West. Argestes, Caurus, Corus, Japyx.
28. North West by West. Mesargestes, Mesocorus.
29. North West. Zephyro-Boreas, Borolibycus, Olympias.
30. North West by North. Hypocircius, Hypothracias, Sciron.
31. North North West. Circius Thracias.
32. North by West. Mesocircius.

Comp. Plin. II. 47.; Gell. II. 22: Apul. *de mundo*. 62. Salmas ad Solin, p. 878. Dr. Adams' Geography, 55.; Martyn's Georgics III. 277.

7. *Concurritur.* Thus Virg. Georg. IV. 78: *Erumpunt portis;* —concurritur—*æthere in alto.*

19. *Quid statis? Nolint.* Comp. Epod. VII. 14: *Responsum date? Tacent.*

27. *Sed tamen.* Cic. pro Mil. 30: *Si factum vobis non probaretur* (*quamquam qui poterat salus sua cuique non probari?* sed tamen), *si minus* &c. I have disregarded the proper place for the termination of the parenthesis, that the connexion throughout may be more plainly perceived.

29. *Perfidus hic caupo.* Both the reading and the explanation which I have given of this passage appear to me unsatisfactory. Whether we read *caupo*, or substitute another word for it, we must understand *the lawyer* as the person to whom allusion is made. The reading in the text is ingeniously defended by Wakefield, Silv. Crit. III. 131: "Denique mirari subit doctos homines ullo modo velle aliam lectionem in Horatium importare. *Perfidus hic caupo—hic* nempe, quem antè memoravimus. Nec, piget dicere! verbo magis apto uti poterat ptoëa. Utinam a se hoc opprobrium causidici vellent amovere, et leges *cauponarent* minus." This sense of *caupo* is illustrated by the similar use of καπηλεύειν—Paul. Corinth. ii. 2. 17: καπηλεύοντες τὸν λόγον τοῦ Θεοῦ. Æschil.

Sept. cont. Theb. 551: ἔοικεν οὐ καπηλεύσειν μάχην (which Bp. Bloomfield translates—*he will fight by wholesale;* and yet, perhaps, it rather means, he will give the full measure of battle—in the fight he will not defraud them of their due;) Eurip. Hippol. 957: δὲ ἀψύχου βορᾶς σίτοις καπήλεῦ, &c. Ennius uses the similar verb *cauponari; nec* cauponantes *bellum sed belligerantes.* And Tertull. de anim. III. says: caupones *sapientiæ atque facundiæ.* According to this view the lawyer is termed *caupo,* as a person who deals in, traffics on, or adulterates law. But Porson (ad Toup. p. 506) observes: "Λόγων κάπηλος et *caupo verborum* pro *causidico* rectè dicitur, sed dubito an simplex κάπηλος vel *caupo* sensum eundem admittat." He receives Schrader's emendation *cautor* (i. e. *qui cavet*), a word anciently used, which should be restored to Cic. de Orat. I. 55: *præco actionum, cautor formularum, auceps syllabarum.*

Fea reads *Præfidus hic campo,* referring *hic* to *miles,* but the lawyer should not be omitted, for we have already had the four characters—soldier, trader, lawyer, and farmer, mentioned twice, and we might naturally expect that when these characters are noticed a third time, he would not be excluded.

Whatever emendation is proposed, then, let it be such as not to exclude the lawyer.

What if we should read—*Perfidiæ hic caupo,* or *Perfidus hic causis?* I at one time supposed that we should read *aucupiis,* a word more than once applied to lawyers. Thus Cic. de Orat. I. 5. says: auceps *Syllabarum;* and pro Cæcin. 23: aucupia *verborum.*

40. *Dum ne.* It is plain that there should be more than a comma after *ferrum,* if my interpretation of *dum* be received. I would have placed a colon, or even a full point; but I am not certain that the meaning which I adopt is the best.

I freely admit that *until* appears to be the more obvious signification, and accords well with the context. Moreover, as *nil obstet tibi,* &c. seems closely connected with the preceding line, and may be regarded as a termination of the kind of climax that precedes it, the separation by a full point may be considered violent and unnatural. Although there is much force in these objections, I am still disposed, however, to prefer the interpretation which I have given in the note.

I do not recollect to have ever seen an instance of *dum ne* in the sense *until not,* whilst there are many passages in which it means *provided not* (indeed *ne* by itself is sometimes used for *dumne* as in Sall. Bell. Cat.: *Sint sanè liberales ex sociorum fortunis,*

*sint misericordes in furibus ærarii:* ne (i. e. dumne) *illis sanguinem nostrum largiantur*, &c.); the line *sic festinanti semper* locupletior obstat, also countenances this interpretation, and to explain the meaning according to the common view of the passage, we must supply some such words as *usque festinanti* between *tibi* and *dum*. This is evident, for the sense that there is nothing that stops the miser, until there is no other richer than himself, is in direct opposition to the very principle which leads him to amass wealth; viz. the sight of persons richer than himself. So far is it from being the case, that there is nothing to stop him until then that all the impediments with which he meets present themselves before he has reached the utmost wealth. The passage, besides, in Sat. I. 9. 50: Nil mî officit, inquam Ditior hic *aut est quia doctior*, supports the view which I have adopted; and, also, Pers. Sat. V. 141: nihil obstat *quin trabe vastâ Ægæum rapias*, nisi *solers Luxuria antè*.

61. *Sic.* It is evident from the explanation which I give of this word, as it occurs in Virg. Georg. III. 391, that I do not adopt the fable of Pan's being transformed into a ram.

89. *An si cognatos, nullo natura labore*, &c. Comp. Cic. de Amicit. 5. *Itaque cives, potiores, quàm peregrini; et* propinqui *quàm alieni*— cum his enim amicitiam natura ipsa peperit.

96. *Ut metiretur nummos.* Comp. Lucian. Alexandr. Hannib. Min. and Scip.: *τοὺς δακτυλίους αὐτῶν μεδίμνοις ἀπομετρῆσαι*; and Cicer. Phil. II. 38: *Itaque tanti acervi nummorum apud illum construuntur, ut jam* appendantur, *non numerentur pecuniæ.*

108. It was not without much hesitation that I decided on the interpretation which I have given of this passage in the note. I had for a long time taken the view of it which Schol. Cruq. appears to have had. His words are—"Quia digressionem fecit, ad sermonis sui sensum, quem inchoaverit, recurrit: nam cùm cœperit dicere, nullum hominem statu rerum suarum gaudere, sed laudare diversa, *ab iis tamen dissentire ait avarum et solum proposito suo gaudere.*" According to this the construction is *nemone se probet, ut avarus se probat*, and *at potiùs laudet* expresses the difference between the generality of mankind and the miser. So far every thing appears consistent—the miser, as a person *libenter miser*, who *sibi plaudit*, is supposed *se probare;* and the rest of mankind *potiùs laudat diversa sequentes;* but let us pursue this interpretation to the next line. Here the first question is, does it express a trait of the miser's character, or of that of other men? —i. e. is the construction—nemone *tabescat* (ut avarus tabescit) *quòd aliena capella gerat distentius*

*uber?* Or shall we join it with the preceding clause *at potiùs laudet diversa sequentes?* In either case there is no contrast of character for both the miser and the generality of mankind *tabescunt quòd aliena capella gerat distentius uber*—the prosperity of another is the cause of discontent to both. Similarly, also, with regard to the other clause.

## SAT. I. 2.

4. *Contrà hic.* Perhaps Tigellius is still alluded to, and his conduct towards strangers and friends is contrasted. If so, refer *hunc* l. 7, to the same.

6. *Frigus quo duramque famem propellere possit.* Restore the old reading *depellere*, and comp. Tacit. Annal. XV. 12: *Ut simul hostem* famemque depelleret: and Cic. de Orat. III. 38: *Nam ut vestis* frigoris depellendi *causà reperta primo.*

## SAT. I. 3.

7. *Modò summâ.* For *summà* and *chordâ*, at the end of this note, read *summa* and *chorda;* for the construction, according to Gesner, is *citaret Io Bacche modo* illâ *voce*, quæ resonat *summa* quatuor chordis, *modo hâc quæ resonat ima quatuor chordis.*

27. *Serpens Epidaurius.* This serpent, under the form of which Æsculapius was worshipped, was brought to Rome during a plague, and placed in a temple on the *Insula Tiberina.*

30. *Horum hominum.* In the note I have followed Doëring, and yet I doubt if it be not better to interpret *the men of this age, such as live now.* Thus Sall. Bell. Jugurth. 4: *Quis est omnium* his *moribus.*

36. *Namque neglectis*, &c. Doëring's explanation is, perhaps, preferable to that given in the note. It makes *urenda filix* the point of *namque*—i. e. examine yourself whether there are not vices in your mind, produced either by nature or habit, for fern, which must be destroyed, grows in neglected land.

49. *Ineptus.* Cic. de Orat. II. 4: *Qui aut tempus quid postulet non videt aut plura loquitur, aut se ostentat, aut eorum quibuscum est vel dignitatis vel commodi rationem non habet aut denique in aliquo genere aut inconcinnus aut multus est, is* ineptus *dicitur.*

66. *Communi censu.* Either what we call *common sense* or rather *civilization;* i. e. he is utterly ignorant of the ordinary etiquette of society—does not understand the distinctions between times, persons, or situations. Comp. Sat. I. 4. 76: *Sine* sensu.

72. *Trutinâ.* The Schol. in Pers. Sat. I. 6. says that this properly means the hole in which the tongue of the balance moved.

79. *Delicta.* Omissions of duty, errors of ignorance; *peccata*, intentional offences.

89. *Porrecto jugulo.* I prefer Baxter's interpretation to that given in the note—"*tanquam captivus morti addictus.*" *Porrecto jugulo* does not denote the attention which the debtor exhibits by straining forward to listen, but marks his misery in being obliged *cultro jugulum porrigere.* Comp. Juven. Sat. X. 158: *Qui domini* cultris *tenue et miserabile* collum Præbet. Thus *porrecto jugulo* means *stretching forward, presenting his throat for the blow, Contento cervice* is used for straining the neck in exertion; *astrictâ cervice* for having a chain binding the neck; and *laxâ cervice* marks voluptuous ease.

113. *Sacra legerit.* Perhaps this does not mean *stealing things that are sacred*, but committing any sacrilegious act, such as breaking the statues of the gods. The use of *fregerit* in the preceding line led me to this opinion, which is favoured, moreover by Cic. de Orat. II. 62: *et idem* signa sacra noctu frangere *putaretur.*

116. *Ut ferulâ cædas.* Comp. an able paper on this in Class. Journal, Vol. XXVII. p. 202, the sum of which, however, is to remove *ut*, by substituting *ne.*

123. *Chrysippus.* I have given Tarsus as the birth-place of Chrysippus, as it is commonly stated to have been. But, perhaps, he was born at Solæ, in Cilicia. Comp. Lucian. Piscat. 29: οὐ κατὰ Σολέας. Diog. Laert. *in vit.* does not decide regarding the claims of these two places.

## SAT. I. 4.

*Prisca.* The perlod of the old comedy begins with Epicharmus, B. C. 500, and ends with Theopompus, B. C. 386. The middle comedy cannot be definitely marked. Mr. Clinton (*Fast. Hellenic.*) has proved that the common distinction noticed in the notes, is not warranted by the fragments which remain. Its period is supposed to be from about the conclusion of the Peloponnesian war to the time of Alexander the Great. In the new comedy the earliest writer is Philipides, B. C. 335—the most celebrated, Menander, B. C. 321. and the latest, Posidippus, B. C. 289.

22. *Mea—timentis.* Comp. Hom. Il. XVI. 236: ἦ μὲν δὴ ποτ ἐμὸν ἔπος ἔκλυες εὐξαμένοιο. Sophocl. Philoct. 1126: Τάν ἐμὰν μέλεον τροφὰν. Sall. Bell. Jug. Mar. Orat: *Sed quoniam* vestra *consilia*

*accusantur*, qui *mihi summum*, &c. imposuistis; Cic. cont. Catilin. 1: *cùm tu discessu ceterorum*, nostrâ *tamen*, qui remansissemus, *cæde contentum te esse dicebas?* Cic. de Orat. I. 60: *vereris ne* tua *domus talis et* viri et civis.

24. *Quòd sunt, quos.* Remove the comma after *sunt*. *Sunt quos* is an expression like the Greek εἰσὶν οὓς for *quosdam*. Comp. Bentley on Carm. I. 1.

72. *Idque.* Comp. Cic. Phil. II. 9: *Quòd verò ausus dicere*, et id *multis verbis;* 21: *Neque* id *semel sed sæpiùs.* The Greek phrase καὶ ταῦτα is similar.

87. *Qui præbet aquam.* The host *præbet aquam* for the bath before supper—for washing the hands—and for mixing with the wine. Comp. Sat. II. 2. 69. Or *præbere aquam* was a light expression used for *præbere cœnam.* Baxter thinks that *qui præbet aquam* is used for the host, because it was he who supplied the *aqua* wherewith *unus cunctos aspergit*, as he provided the supper and the wine, which called forth his humour.

88. Comp. Tacit. de Mor. German. 22: Aperit *adhuc* secreta pectoris *licentiâ joci.*

123. *Avidos—ægros.* Comp. Juven. Sat. XIII. 234: *quid enim sperare* nocentibus ægris.

131. *Porticus.* There were many porticos throughout Rome, built for the convenience of walking or riding there in wet or warm weather. Some of them were of spacious dimensions, supported throughout on rows of marble pillars, and decorated with statues and pictures. The most remarkable were Porticus Europæ, adjoining the Campus Martius, of which Martial makes frequent mention; Porticus Agrippæ, built in commemoration of the naval success of Augustus; Porticus Apollinis, connected with the temple raised by Augustus on the Palatine hill; Porticus Liviæ, built where the house of Vedius Pollio had stood (of which Ovid. Fast. VI. 639); and Porticus Philippi, noted for the richness of its decoration.

## SAT. I. 5.

28. *Magnis de rebus.* In the year 715, peace had been concluded between Sextus Pompey, Cæsar, and Antony at Misenum. But soon after it appeared so likely that war would be resumed, that Augustus sent for Antony to Athens, where he had wintered with Octavia, to meet him at Brundusium. Antony came on the appointed day, but as Cæsar was not there, and he was

alarmed by a prodigy, he did not wait, but returned to Greece. Vid. Appian. Bell. Civil. p. 717; Steph. Edit. and Dio Cass. p 440; Steph. Edit. from which it appears that this intended conference should be referred to 716 not 715.

34. *Aufidio Lusco Prætore.* Either the ablative of the cause—i. e. *libenter linquimus* quia *Aufidius Luscus* fuit *Prætor;* or [in playful imitation of the usual way of marking the time of an event by the names of the persons, who were *consules*—i. e. sub *Aufidio Lusco Prætore.*]

41. *Quales neque candidiores.* The construction given in the note is incorrect: *Quales candidiores* is equivalent to *quibus candidiores*—i. e. *tales ut iis candidiores.*

70. When I expressed the opinion, which I entertain of this Satire, I did so without being aware that I had any authority as a confirmation of my judgment. I subjoin an extract from Gibbon's Miscellaneous Works, IV., 345, as it may not be unacceptable to the reader to know his sentiments.

"It is true that I observe in it with pleasure two well-applied strokes of satire—one against the stupid pride of the Prætor of Fundi, and another against the more stupid superstition of the people of Gnatia, but I would not hesitate to pronounce that the almost unknown journey of Rutilius (a Latin author of the age of Arcadius and Honorius) is superior to that of Horace in point of description, poetry, and especially in the choice of incidents. The gross language of a boatman, and the ribaldry of two buffoons, surely belong to the lowest species of comedy. They might divert travellers in a humour to be pleased with every thing, but how could a man of taste reflect on them the day after? They are less offensive, however, than the infirmities of the poet himself. What unworthy objects for the attention of Horace, when the face of the country, and the manners of its inhabitants in vain offered to him a field of instruction and pleasure! Perhaps this journey, which our Poet made in company with Mæcenas, creating much envy against him, he wrote this piece to convince his enemies that his thoughts and occupations on the road were far from being of a serious or political nature."

72. *Macros—turdos.* In the note I have but censured the puerile trifling of Dacier and Sanadon. I regard *macros* as noticed by the poet merely to heighten the scene. The host is almost burned—the house set on fire—and guests and slaves thrown into confusion on account of *starved thrushes.*

## SAT. I. 6.

4. *Regionibus.* I prefer this to *legionibus*, the common reading, but not on the ground that *legio* was exclusively applied to Roman troops. Comp. Sall. Bell. Jug. 79; *Postquam utrinque* legiones; where *utrinque* refers to the Carthagenienses and Cyrenenses.

17. *Quid oportet nos facere.* Si populus rectè judicat, qui frequenter errat, quid nos, qui non vulgariter sapimus, minus æstimabimus ignobiles viros bonos, quàm nobiles flagitiosos?

19. *Namque esto.* Concessio per subjectionem. Quasi dicat, potiùs debuit honorem accipere Lævinus homo nobilissimus, quàm vel Decius vel alius ignobilis.

20. *Ingenuo sinon.* Vel si populus me ad honores eveheret, et censor Appius, qui primus libertinos in urbanas classes seu tribus redegit, me moveret ordine, rectè faceret: quia non essem natus ex ingenuo patre, sed libertino.

22. *Vel.* Valde.

*In propriâ.* Βιωφελῶς docet unumquemque debere sorte suâ contentum vivere.

23. *Sed fulgente.* Hoc est, sed in fulgente curru gloria illicit ed sese tam ignobiles quàm nobiles, et post se trahit illectos quasi fune ligatos.

24. *Quò tibi Tulli.* Sensus est, quid juvat ipsos honores affectare, cùm ex iis magna nascatur invidia.—Sch.

19. *Namque esto.* Per concessionem hoc agit Horatius, ut quæ minùs rectè a populo fiunt in mandandis honoribus, ea velit corrigenda et castiganda esse a viris gravioribus et sapientioribus: qualis fuit Appius Censor, qui nobiles quidem debitis honoribus afficiebat, rejectis indignis, ignobiles autem et novos homines gratiâ populari et favore in locum non suum subvectos, eo loco movebat, et indignè nonnunquam habitos intra suam pellem se continere cogebat: atque ea demum præclara est politia, ubi singulis ordinibus sui servantur honores et magistratus, suaque virtutibus premia decernuntur.

22. *Vel merito.* Puta, me Appius eo honore moveret, quoniam, &c. approbatio censuræ Appi a decoro et ordine.

23. *Sed fulgente trahit.* Correctio severitatis censuræ Appiana, ab eventu: quo, quasi ἐπιδεικτικῶς, ostendit vel invitis omnibus, et populo, et censoribus, ignobiles plerùmque suâ virtute nobilibus exæquari, tam in triumphando, quàm imperando, et magistratum gerendo.

*Constrictos gloria.* Invitos et nolentes.

24. *Quo tibi Tulli.* Erotema in ambitiosum Tullium et sordidum ignobilemque: cujus exemplo monet Horatius homines præsertim novos, ne ad invidiam usque popularem velint fieri magistratus, sed ut eo semel abdicato, malint privati vitam degere.—Cruquius.

15. *Qui stultus honores sæpe dat.* Si populus (inquit) qui sæpe honores defert ad indignos, et famam sequitur, et splendorem generis potiùs, quàm veritatem ac virtutem, Lævinum hominem nobilissimum propterea, quòd a majoribus suis degeneraverat, contempsit, ac pro nihilo putavit, quid nos oportet facere, multum a populo studiis, et judiciis discrepantes et dissidentes?

19. *Namque esto: Populus.* Redit ad illud superius de populi levitate atque errore, qui plerùmque nobilitatem pluris facit, quàm integritatem, gravitatem, constantiam, ceterasque virtutes. Esto, inquit, demus; populum Lævino homini nobilissimo potiùs, quàm Decio novo, et ignobili honores mandaturum: et si ego cùm ingenuo patre natus non essem, me ad petendos honores contulissem, dubium non esse, quin me censor a petendo summoveat, ut indignum magistratu: verumtamen æquè ignobiles, ut nobilissimi homines, honoris studio ducuntur.

22. *Vel meritò, quoniam.* Atque id meritò (inquit) quia meâ sorte contentus non fuissem, aut quia majora, quàm mei generis, ac loci ratio ferat concupivissem: aut quia prætextâ lato clavo, calceis lunatis, et ceteris insignibus honoris et senatorii ordinis ornatus incessissem. Erasmus putat natum proverbium ab asino Cumano, qui leoninâ pelle sumptâ, leonem simulasset.

23. *Sed fulgente trahit.* Id est, sed æquè cupidi gloriæ et triumphi sunt homines novi, et ignobiles ut nobiles.—Lambinus.

17. *Quid oportet*, &c. Si populus de Lævino tam sapienter judicavit; nonne magis nos id facere decet; ac solam nobilitatem in virtute ponere? Esto enim, supponamus populum, pro suâ inconstantiâ, et stoliditate, maluisse deferre honorem, id est consulatum, Lævino, nobili et improbo, quàm Publio Decio Muri, qui homo novus erat, id est, nullis majorum honoribus insignis, &c. Subaudiendum est, an idcirco deterior fuisset Publius Decius? An Lævinus honestior et sanctior? An ego nequior forem, si senatu motus essem, quia non essem ingenuus? Minimè sanè. Ex eo concludit Poëta, populi judicium esse contemnendum. Hìc vero corrigit se et retractat, ac merito hoc facturum censorem affirmat, ut stultam superbiam reprimat.—Knox.

Illud deinde excute, quod omnes codices, et editiones maculavit,

——— quid oportet
*Nos* facere a vulgo longè longèque remotos ?

Nihil profectò pravius tetriusque vidi. Quid enim narrat ? *Nos*, hoc est, cum aliis *se* tam longè a vulgo remotum ? quemne hoc ipso sermone confitetur *libertino* esse *patre*, et *nullis majoribus ?* Quo vero nomine tam remotum ? non genere, non re, non loco, et conditione.—At ingenio fortassè dices, et virtute atque doctrinâ : apage sodes inanem jactantiam. Non cognosco nostrum tam superbum et gloriosum. Quin, si oculos animumque advertis, videbis hoc pugnare cum totius orationis filo et contextu. Non ideò, inquit, O Mæcenas, quia ipse summo genere natus es contemnis homines novos et ignobiles, ut *ego sum :* quorum multos rectè tibi persuades et privatim probos et egregio publico vixisse : contrà aliquot præclaris parentibus, ut Lævinum Valerium, non uno propterea asse pluris habitos esse, vel populo ipso judice, qui ceteroqui genus et proavos, imagines et titulos, maximè admirari solet. Quod si vulgus tam rectè judicat ; quanto magis id oportet.
*Vos* facere a vulgo longè longèque remotos ?

*Vos* dico *Augustos*, *Mæcenates*, *Polliones*, *Messallas*, &c., non quali quisque sit natus parente, sed quo ingenio, quâ virtute sit quærere oportet. Sentis, opinor, emendationem, quam orationis ductu abreptus, priusquam constitueram, insciens posui. Quod si *nos* substituatur, pessum ibit tota sententia : quippe haud *se* inter generosos numerat, qui de hominibus novis candidè et æquè judicent ; sed se istis novis accenset, qui æqua nobilium judicia sperare sibi et polliceri audeant.—Bent.

18. Nollem Bentleium de *nos* fecisse *vos*, quo non videretur Horatius longè longèque remotus a vulgo : quod sanè fuerat Augusti amicitiâ præclarus, et per hoc universo orbi Romano notus atque acceptus.—B.

Humillimæ conditionis homo a vulgo, nobilissimos etiam complexo, distat sententiis. Non ita abjectè de se sensit Horatius, ut hìc non diceret *nos*.—G.

Etsi emendatio Bentleii speciosa est ; sequentia tamen eam damnare videntur. Nam instituit docere, homines humiliori loco natos, ne jure ipsis invideatur, aut hi in acerbam hominum reprehensionem incurrant, non debere certare cum generosis et nobilibus de ambiendis summis reipublicæ honoribus. Igitur *nos* sunt homines ignoti, humiliori loco nati, qualis erat Horatius. *Remoti a vulgo*, h. e. genere et sententiis discrepantes a vulgo hominum, qui vel ob nobilitatem honores rectè ambiunt, vel ob vanæ gloriolæ cupiditatem stultè affectant.—Z.

19. Quid tum si populus stultè judicaret, quid hoc ad nos philosophantes? Plus dicam—quid si censor nobilitatis studiosus me senatu excluderet? Quid tum? an ideò deterior essem? Hìc vero colligit se, et retractat, ac meritò hoc facturum censorem affirmat, ut stultam superbiam reprimat.—G.

*Namque esto*, h. e. nam fieri potest, ut populi levitas honores in nobilem eumque indignum conferat, atque censor gravissimus hominem non ingenuo patre ortum ordine moveat, idque meritò, quia majora, quàm generis ratio fert, concupiverit.—Z.

17—23. *Quid oportet nos facere.* Sensus: Quodsi verò vulgus, nobilitati hominis, qualis est Lævinus, parùm tribuit, quid nos, qui longè rectiùs vulgo sentire videmur, de nobilitate hominis, qualis est Lævinus, judicare debemus? Namque fingamus, populum malle Lævino, quàm Decio homini novo, honorem demandare, vel severum censorem. Appium me ideò, quia non essem patre ingenuo natus, senatu movere; judicandum esset? equidem judicarem, id vel meritò factum esse, quoniam noluissem in sorte meâ et vitæ meæ conditione acquiescere; verùm enimverò (*sed*) sic est hominum ingenium, ignobiles æquè ac nobiles sunt gloriæ appetentissimi *Nos*, sc. me et alios, qui ultra vulgus sapiunt.—D.

42. *At hic*, &c. This power of voice is commended as qualification for addressing the people, i. e. *magna sonare* is humorously represented as the essence of a tribunicial harangue. Comp. Cic. de Orat. III: *Aut eloquentiam, quam* in clamore *et in verborum cursu positam putant.*

48. *Legio.* Comp. Liv. VI. 5: *et cùm eo anno* (A. U. C. 693.) *primum placuisset* tribunos militum ad legiones *suffragio fieri* (*nam et anteà sicut nunc quos* Rufulos *vocant ipsi imperatores faciebant*) *secundum in* sex locis *tenuit.*

51. *Pravâ ambitione procul.* Comp. Sall. Bell. Jug. 96: *Neque interim quod* prava ambitio *solet.* Liv. VII. 39: procul ambitione *ac foro.*

In the note I have given different interpretations of this, and expressed a preference for — removing far from your society *prava ambitio.* Thus *ambitio* is almost equivalent to "flattery." And yet I am not satisfied with this interpretation. Perhaps *ambitio* is used in the sense "regard to rank and family," which Mæcenas did not suffer to sway him in the selection of his friends. Comp. l. 63, and Tacit. Annal. I 67: nullâ ambitione.

65. *Atqui.* The connexion would, perhaps, have been more apparent from the note, had I said Horace's object was to show that,

although nis father was not *præclarus*, in the common acceptation of the term, yet he really was so.

77. *Doceat.* The Greek language admits of greater precision in expressing the difference between *teaching* and *having another to teach.* Thus the teacher διδάσκει—the parent, who sends his child to the teacher to be taught, διδάσκεται—in the middle. Comp. Pors. Eurip. Med. 297.

## SAT. I. 7.

31. *Cucullum.* Plin. Hist. Nat. XVIII. 26. when noticing the proper periods for the different agricultural pursuits, gives the explanation of the proverb cited from him by the Schol. in the note The time of the year alluded to is in April, or about the beginning of May.

## SAT. I. 8.

1. *Ibam fortè viâ sacrâ*, &c. Students are sometimes cautioned, I believe, about avoiding the connexion of *sicut meus est mos*, with *ibam fortè Via Sacrâ* on the ground that *fortè* is inconsistent with *mos.* Although I prefer connecting *sicut meus est mos* with what follows, this is not the reason of my preference, for there is no inconsistency whatsoever. There is nothing at variance with reason or experience in a person's happening to be doing something, which he is the habit of doing, when something else occurs. Comp. Terent. Adr. I. 1, 53 : *Qui tum illam amabant*, forte, ita ut fit, *filium Perduxere illuc.*

4. *Quid agis?* Lucian. Ἑρμ. καὶ Μαίας. ὅ, τι πράττει ἡ παῖς. Ter. Andr. 1. 5, 32. Quid agit? sc. Glycerium.

Ib. *Dulcissime, rerum.* Comp. Ovid. Met. VIII. 49 ; A. A. I. 213 ; Heroid. IV. 125.

18. *Cæsaris hortos.* These were situated near the Naumachia, formed by Julius Cæsar, in the *Codeta* or *campus Codetanus.*

35. *Vestæ.* This temple was built by Numa.—In it the eternal fire, and the Palladium were preserved. Comp. Carm. I. 2. 15 ; Liv. XXVI. 27 ; and Juven. Sat. III. 125.

44. Following Heindorff, Doering and others, I have ascribed from *vaucorum hominum*, &c., to *summôsses omnes* to the garrulus, Anthon objects to this, that "before this interpretation can be adopted, the following plain questions must be satisfactorily answered—1. Why a person who asks *Mœcenas quomodó tecum* ? should, in the very same breath, give a reply to his own interro-

gatory? 2. Why a person like the poet, of whom it is said '*Nemo dexteriùs fortunâ est usus*' should ever want an *adjutor*, especially a *magnus adjutor*. And, lastly, why a person who, to borrow Doering's words, '*primas partes apud Mœcenatem agit*,' should ever want any help to supplant (*summovere*) rivals, or, indeed, should ever have any rivals to supplant." He, therefore, supposes, that the words from *paucorum* to *usus* are said by Horace, who divining the object of his persecutor, does not give a direct answer to his question, but puts him off with such a reply as may crush, at once, all his hopes.

I prefer, however, the interpretation adopted by Doering. Anthon's objections appear to me insufficient reasons for rejecting it. As to the first question, it is obvious that *paucorum hominum et mentis benè sanæ* is not a reply to any interrogatory, and even if it were, for the *garrulus* to answer his own questions is quite in keeping with his character. Comp. note l. 62. The second supposes that a man, of whom it may be said *nemo dexteriùs fortunâ est usus* cannot require *magnus adjutor*. Now this supposition is incorrect. It may be said that Horace, by attaining to intimate friendship with Mæcenas, *omnium dexterrimè fortunâ est usus*, but is he, therefore, perfectly secure, or does he possess the undivided confidence of his patron? The *garrulus* thought that our poet (like the Greek in Juvenal) might wish *nunquam partiri amicum, solus habere*. He therefore promises his assistance in removing all competition, and cautiously, moreover, for it is only an under part which he offers to act. As the third question relates not to the interpretation, but to Doering's explanation of it, it is unnecessary to notice it.

*Dexterius fortuna est usus.* Either availed himself of his good fortune with greater ability, or experienced fortune more favorable. I prefer the first. The construction of the latter, according to the usual form, should be *dexteriore fortunâ est usus.*

## SAT. I. 10.

6. *Laberi.* At the request of Julius Cæsar, he was obliged, although more than 60 years of age, to act in one of his own mimes. In the prologue, which he wrote for the occasion, he complains of the indignity put upon him by the Dictator. Wounded by the degredation of appearing on the stage, and besides mortified at the success of Publius Cyrus, who obtained the prize for dramatic composition from him, he left Rome, and retired to Puteoli,

where he died not long after Cæsar had been put to death. Suet. Jul. 39. *Ludis Decimus Laberius, eques Romanus, mimum suum agit.*

14. *Ridiculum acri.* Horace appears to me to insinuate that he considered Lucilius' satire too violent and intemperate, when a much better effect might have been produced by playful humour. Persius, Sat. I. 111., assists this interpretation in his sketch of the characters of Lucilius and Horace:

> "Secuit Lucilius urbem
> Te Lupe, te Muti, et genuinum fregit in illis,
> Omne vafer vitium ridenti Flaccus amico
> Tangit, et admissus circum præcordia ludit,
> Callidus excusso populum suspendere naso."

For the sentiment, comp. Cic. de Orat. II. 58: *Hilaritas—odiosas res sæpe, quas argumentis dilui non facile est, joco risuque dissolvit.*

19. *Calvum—et Catullum.* Suet. Jul. 49: *Omitto* Calvi Licinii *notissimos versus.* In c. 73, he makes more particular mention of that character of their compositions, which perhaps led Horace to speak of them as contemptuously as he does—C. Calvo, post famosa epigrammata, *de reconciliatione per amicos agenti, ultro ac vrior scripsit.* Valerium Catullum, *a quo* sibi versiculis *de Mamurrâ* perpetua stigmata imposita *non dissimulaverat, satisfacientem, eâdem die adhibuit cœnæ.*

22. *Pitholeonti.* Suet Jul. 75, mentions the Pitholaus to whom Bentley alludes—*et* Pitholai *carminibus maledicentissimis.*

*Ducit.* Comp. Virg. Eclog. V. 2, VI. 5, X. 3, and Georg. I. 350.

64. *Ambustum.* Cic. pro Mil. 5, *declarant hujus* ambusti *tribuni plebis,* &c., where it means *singed.* Suet. Tib. 6: *ut Liviæ pars vestis et capilli* amburerentur. Yet Suetonius uses a compound to express partially burned. Calig. 59: *et tumultuario rogo* semiambustum.

## SAT. II. 1.

15. *Vulnera Parthi.* If Bentley's dates be correct, there can be no reference here to the restoration of the standards. But comp. notes Fast. Horat.

31. The meaning of Bentley's interpretation, too concisely expressed in the note is—that whether he wrote well or badly, whether he was in humour for writing or not.

## SAT. II. 2.

23. *Eripiam. Extort from you* does not fully express the meaning here. It is rather "root from your mind the false judg-

ment by which you prefer the peacock." Comp. Tacit. Annal. VI. 22. *Ceterum plurimis mortalium non* eximitur quin *primo cujusque ortu*, &c.

94. *Das aliquid famæ.* Thus Tacit. Annal. I. 7 : Dabat *et* famæ, *ut vocatus*, &c.

104. *Ruunt.* If Bentley's dates be correct, we may suppose that there is some reference here to the improvements of Agrippa in 721, the year in which he was ædile, for Augustus's restoration of the temples could scarcely have commenced so early. Perhaps, however, he had expressed his intention of repairing them, which would be sufficient to induce Horace to allude to their decay, and the propriety of their being restored.

116. *Temère.* I would prefer joining *non* with *temère*, and interpreting as Epist. II. 1. 120. And yet the other is not incorrect. Comp. Sall. Bell. Jug. 90.

129. *Nam.* Some literary friends have objected to the explanation of *nam*, which (following Zuenius) I have given in the note. They regard it as too subtle to be correct. I have no doubt, however, of its truth. Such points on words are by no means unusual in the ancient classics. The following perhaps, will be deemed sufficient confirmations of my opinion. Eurip. Phœniss. 1246. *τίνα θροεῖς ἀϋταν, ὦ πότνια· παραμένει γὰρ ἔτι σοι τάδ' ἐν Δαναΐδῶν πολει*—Here the point of *γὰρ* is the use of *πότνια*—Hippolyt. 88• Ἄναξ, Θεοὺς γὰρ δεσπόταs καλεῖν χρὼν—and a remarkable example in Æschyl. Agamem. 1196 : *τῷ μολόντι δεσπότη εμῷ· φέρειν γὰρ χρὴ τὸ δοὺλιον ζυγόν*, where the whole meaning of the latter clause rests on the use of the word *δεσπότῃ*.

131. *Nequities.* This word (as also *nequitia*, Sat. II. 3. 243). appears to mean profligate expenditure of money Comp. Cic. Phil. II. 27 : *non modo unius patrimonum,—sed urbes et regna celeritur tanta* nequitia *devorare potuisset.*

## SAT. II. 3.

20. *Quærere.* We may evade the double sense of *quærere* by interpreting *quo ære* as *quali ære*—i. e. by considering Damasippus as enquiring into the distinction between brass of the age of Sisyphus and the celebrated Corinthian metal. Let not the student, however, suppose that it is an unusual thing for a verb to derive two meanings from a double reference. There is an obvious instance in Virg. Georg. I. 25. Comp. Bentley's remarks on Carm. I. 1.

21. *Pedes lavisset.* I suspect that the allusion here is to the mythological story that "*quoscunque Sisyphus capere potuisset, sibi* pedes lavare *jubebat operique intentos in mare dejiciebat.*"

171. *Nucesque Ferre sinu.* Comp. Lucian. Piscat. 36: κάρυα ὑπο κόλπον ἔχων.

208. *Qui species alias veri,* &c. In the note I have attempted to adapt my explanation of this passage to the common reading *sceleris*que. I have no doubt, however, but that we should read *scelerisv*e. Line 210 confirms this, and no scholar is ignorant how frequently copiers have confused these particles. Comp. line 293.

I subjoin different interpretations which have been proposed of the passage.

"Qui res alias facit modò injustas mentis agitatione is non sanus habetur." Sch. Cruq. "Qui sibi persuadet verum id esse quod falsum est idque insuper scelere contaminat, seu, (ut annotavit D. Woulardus,) qui sub specie justitiæ scelus admittit, id est, qui multum scelerus admiscet veritati, is habendus est et commotæ mentis.' Cruq.

*Qui species alias* veris. Id est, ut diximus, a veris differentes, seu non veras, et præterea sceleris tumultu permistas, id est, cum scelere cojnunctas capiet, commotus habendus est et furiosus. At tu secutus es speciem religionis falsam et cum scelere conjunctam, tum cùm filiam tuam diis immolare instituisti, quasi eos ejus sanguine placaturus, et tuæ classi secundum exitum faustamque navigationem ab illis impetraturus. Furiosus igitur fuisti."—L.

"*Species capiet;* vanas rerum imagines animo concipiet. *Alias veri;* Est Hellenismus pro alias vero, quæ Cruquiana lectio est. Bentleius sic interpungit, *species alias, veri scelerisque tumultu,* ac si *alias* diceretur absolute, quod nobis duriusculum videtur."—B.

"*Tumultu;* turbulentiâ.—B. *Tumultus* Stoicis sunt affectus omnes et cupiditates, *scelus,* omne peccatum *species tumultu sceleris permistæ,* opiniones turbatæ et confusæ a cupiditatibus."—G.

"Qui diversas rerum *species* (ideas, imagines, cogitationes,) *alias veri* (rei æquæ atque rectæ) alias *sceleris* (rei scelestæ) *tumultu* affectuum vi et impetu) inter se *permistas, capiet* (animo concipiet) is *commotus* (affectuum vi correptus et perturbatus, sive insanus *habebitur* (dicetur;) atque unum idemque erit, utrum aliquis stultitiâ an irâ peccet; scelera enim commissa manent scelera."—D.

239. *Detractum ex aure Metellæ* Comp. Sueton. Vitell. 7. *utque* ex aure *matris* detractum unionem *pignaverit.*

240. *Aceto Diluit*, &c. Comp. Sueton. Caligul. 37: *Pretiosissimas margaritas* aceta liquefactas sorberet.

246. *Quorsum abeant?* Comp. Val. Maxim. III. 2. 19: "Quorsum *tu inquit* abis?"

248. *Ludere par impar.* Comp. Suet. August. 71: *si vellent inter se inter cœnam vel talis vel* par impar ludere.

296. *Arma.* This is frequently used as here in a metaphorical sense. Thus Juven. Sat. IV. 92. and Cic de Orat. I. 8.

298. *Totidem.* Comp. Suet. Vespas. 14: *et quidem* totidem *ferè atque eadem.*

308. *Ædificas.* I suspect that the correct meaning of this word has not yet been ascertained. The explanation—*hoc est*—which follows it. leads me to think that there was some peculiar use of it (perhaps derived from comedy) for affecting imitation of the great, Comp. however, Cic. cont. Catilin. II. 9: *Hi dum* ædificant, tanquam beati.

300. *Moduli bipedalis.* This was suggested, probably, by the dwarf Lucius, exhibited by Augustus, of whom Suet. 43: *quòd erat* bipedali *minor.*

## SAT. II. 5.

58. *Num furis?* In the interpretation which I have given, I have followed Doering, but I am inclined to think that the obvious meaning of *furere* is preferable.

77. *Nudis humeris.* The object of the quotation in the note was to show that the point is not so much on *humeris* (although even that was too great respect for this *improba anus*) but nudis *humeris.*

## SAT. II. 8.

20. *Summus ego.* In the arrangement of the guests I have followed Doering, and yet I would prefer inverting the places of Varius and Viscus.

51. "*Incoquere;* in jure illo. *Echinos;* pisces docuit incoquere. *Ut melius;* supp. sapiant. *Muriâ;* cum muriâ. *Testa marina;* peregrina, Græca." Sch. Cruq. "Curtillus (unus ex hoc genere Epicureorum) monstravit incoquere echinos illutos, hoc est, e vasis ubi sale conditi et repositi fuerant, cum suâ salsugine exemtos in hoc jure coquere. *Ut melius,* Hellenismus ὡς κρεῖττον ὄν—id est, tanquam hoc sit sapidius quàm cum eâ murià, quam testa marina, id est, orca Byzantia (ut habet Catius) ad nos remittit: perinde ac si

echinus illutus in eo coctus, non tantùm suppleret vicem muriæ seu gari ex succis piscis Iberi, sed id etiam sapidius redderet ex sententiâ Curtilli."—Cruq.

"Ego primus omnium monstravi, hoc est, docui incoquere *inulis* amaris erucas virides, ut melius, quod Græci dicunt ὡς ἄμεινόν το id est, tanquam melius quiddam eâ muriâ, quam testa marina, nempè echinus. remittit. Curtillus autem monstravit incoquere illotos echinos inulis."—L.

Optimi Cruquii codices legerunt *inlutos* pro *illutos*, et puto dici hoc loco pro intinctos, aut lavatos, esti, dissentiant omnes. Bentleius *inlotus*—B.

"Cruquius *illutos* dicit, cum suâ salsugine assumtos; Lambinus non labefactos, ἀτήκτους, integros. Apicius 9. 8. *liquamen* echinis coqnendis abhibet."—G.

"Ut *melius muriâ;* h.e. quia meâ ratione sit melius liquamen, quàm muria est, quæ ex piscibus testaceis paratur." Z.

*Testa marina.* "Græca orca, de quâ supra. 2. 4. 66. Optima muria liquamine constat thynnorum."—B. "*Testam* non intelligo orcam s. dolium, verùm ipsas pisces testaceos ut ostreas, mytilos &c.—G.

*Illotos.* "Mon ablutos, non salsugine suâ purgatos.

*Ut melius*, ut id, quod sit melius muriâ. *Testa marina*, intellige pisces testaceas, ostreas cett."—D.

## EPIST. I. 1.

16. *Nunc agilis fio*, &c. Comp. Tacit. *Annal.* XIV. 57, *Assumptâ etiam* Stoicorum *arrogantiâ sectâque*, quæ turbidos et rerum appetentes faciat.

67. *Pupi.* Comp. Shakspeare's *Midsummer Night's Dream.* v. i.

> Which when I saw rehears'd, I must confess
> Made mine eyes water; but more merry tears
> The passion of loud laughter never shed.

The Scholiast's quotation, however, (if it be genuine, which I question,) opposes the interpretation which I propose:—

> Flebunt amici et benè noti mortem meam,
> Nam populus in me vivo lacrymatu' est sati.

## EPIST. I. 2.

44. *Beata.* In the note I have given the ordinary interpretation. The position of the word, however, inclines me to question its correctness. Comp. Juven. Sat. X. *sub fin. Conjugium* petimus partumque uxoris.

## EPIST. I. 3.

26. *Frigida—fomenta.* The interpretation which I offer is favoured by comparison of *Epod.* XI. 16. *ut hæc,* ingrata *ventis dividat* Fomenta, vulnus nil malum levantia.

## EPIST. I. 4.

6. *Eras.* Perhaps with the sense of habit.

## EPIST. I. 6.

13. *Suâ.* It is better to explain this as *usual, ordinary.* Comp. *Ed.* B. G. and Z. *ad loc.*

45. *Exilis domus est,* &c. Longin. *de Sublim.* 33. *Ἐν τοῖς ἄγαν πλουτοις, εἶναί τι χρὴ καὶ παρολιγωρούμενον.*

35. *Nec somnum plebis laudo,* &c. There appears to be a balanced antithesis in this sentence, as in *Epist.* II. l. 264. I should prefer, therefore, interpreting the passage thus—"I have no desire to give myself up to drowsy indolence, as the commonalty do, now that I have had the full enjoyment of the favours of the great, nor yet am I disposed to barter 'my free unhoused condition' for the riches of Arabia."

## EPIST. I. 10.

22. *Inter varias—columnas.* The reference is rather to the peristyle than to the *atrium.*

26. The object of the note given on this line was rather to trace the connexion of the ideas than explain the meaning.

37. *Violens.* I suspect that this word is not genuine. I do not recollect ever to have seen a similar application of it. Perhaps we should read *vi alienâ cessit ;* and yet comp. *Epist.* II. 2. 99.

## EPIST. I. 12.

12. Various interpretations have been given of the words *inter scabiem tantam et contagia lucri.* By some they are referred (as in the note) to Iccius' desire for wealth, and by others to the general passion, whilst Gesner explains them as meaning "amidst such powerful incentives, provocatives to avarice."

27. In the note on *Phraates* for "ascended," read, "had undisputed possession of," for he was king when he murdered his father

## EPIST. I. 16.

6. "The situation of Horace's villa was extremely beautiful: placed in a little plain or valley, in the windings of mount Lucretilis, it is sheltered on the North side by hills rising gradually, but boldly; while towards the South, a long hillock, covered with a grove, protects it from the scorching blasts of that quarter. Being open to the East and West, it gives a full view of Rocca Giovane on one side; on the other, two towns, the nearest of which is Digentia, the farthest Civitella, perched each on the pointed summit of a hill present themselves to view. Below, and forming a sort of basis to these eminences, Ustica, speckled and spangled with little shining rocks, stretches its recumbent form. Behind the house, a path, leading through a grove of olives and rows of vines, conducts to an abundant rill, descending from Fonte Bello (perhaps anciently Bandusia) a fountain in the highest regions of the mountain."—Eustace's *Classical Tour*.

69. It is extremely difficult to trace the connexion in this passage. Perhaps ll. 69—72 are the words of the *avarus* who is introduced begging for life on any terms. The following part agrees very well with this, *sine pascat durus* appears harsh.

## EPIST. 1. 20.

24. *Solibus aptum.* I suspect that the interpretation which commentators give to these words, [viz., fond of warmth, of basking in the sun, is incorrect. This suspicion arises chiefly from the consideration that this line *Corporis exigui, præcanum, solibus aptum* appears to be intended as a description of his personal appearance. I would, therefore, explain them as descriptive of his *complexion*, which was so dark that he was *solibus aptus*. Nor let any one object that this is fanciful and improbable, on the grounds that no person would mention so trifling a peculiarity as the colour of his complexion. If we judge by our own custom, noticing either his fondness for aprications, or the darkness of his complexion is equally unusual, so that as far as this, fully as strong an objection might be made to the interpretation commonly received, as to that which I propose. But as he notices the colour of his hair, his complexion cannot be deemed too trifling a peculiarity to mention. And, what is most important, it is consistent with the usage of the ancient biographers, and of Horace himself also, to notice the

colour of the complexion.—Horace, *Epod.* II. 43. says perusta solibus *Pernicis uxor Appuli. Epist.* II. 2.4. *Hic et* Candidus. Sueton *Jul.* 45. *Fuisse traditur excelsâ staturâ*, colore candido, *teretibus membris. August.* 79. colorem inter aquilum candidumque, *staturam brevem. Tiber.* 18. Colore *erat* candido. *Caligul.* 50. *Staturâ fuit eminenti*, colore expallido. Sallust. *Catilin.* 15. Igitur color exsanguis, *fœdi oculi.* Donat. *Vit. Virgil.* Corpore *et staturâ fuit* grandi, aquilo colore.

I at one time suspected that the reading was incorrect, and that we should substitute *solibus ustum*, or *sole perustum*, meaning *sunburnt;* but this way of getting rid of a difficulty is always hazardous, and in the present case, perhaps, unnecessary.

For the sake of my young readers, who may suppose that *solibus ustum* is merely Latinised English, I subjoin a few illustrations of classic usage. Hor. *Epod.* II. 43. perusta solibus *Pernicis uxor Appuli.* Lucan. *Pharsal.* X. 221.—*testis tibi* sole perust. *Ipse color populi.* Senec. *Med.* III. 484. *Usque a* perustis *Indiæ populis petunt.* Lucret. V. 252. *Pars terræ non nulla*, perusta solibus *assiduis.* Propert. IV. 10. 45. *Sin aliquam vultusque meus, setæque Leonis Terrent et Lybico* sole perusta *coma.* There is a passage indeed, in Diog. Laert. Zeno. I. which might be supposed to countenance the ordinary interpretation; ἔχαιρε δὲ, φασὶ, σύκοις χλωροῖς, καὶ ἡλιοκαΐαις. But this word (interpreted *insolatio, apricatio*) is not, I believe, found elsewhere, and the context shows that the reference is to some peculiar description of fruit; indeed in the translations, we have *præcocibus fructibus*, or *ad solem passis.* There is, moreover, a parellel for my interpretation in this same chapter—ὑπομήκης, μελάγχρως.

It may be asked, then, do I mean to assert that this basking in the sun was not customary amongst the ancients, and that on this ground the interpretation usually given is incorrect? By no means I am fully aware that it was a habit, anfi beg to refer those who wish fully to understand the usual explanation of *solibus aptum* to the following passages as illustrations. Pers. Sat. IV. 18: *et* assiduo *curata cuticula* sole. Plin. Epist. III. 1: *Ubi hora balnei nunciata est* (*est autem hieme nona, æstate octava*) in sole, *si caret vento*, ambulat *nudus*; III. 5: *Post cibum sæpe—æstate, si quid otii*, jacebat in sole. VI. 16.: *Usus ille* sole. Cic. Tusc. Quæst. V. 32: *Nunc quidem paullulum*, inquit, *a sole; offecerat videlicet* apricanti. Epist. ad Attic. VII.: *Unam merercule* apricationem *in illo Lucretino tuo sole malim quàm omnia istiusmodi regna.*

# EPIST. II. 1.

13. *Urit enim fulgore suo*, &c. In the note I have proposed a new interpretation of this difficult passage; scil.—invidia *urit enim fulgore suo* illum *qui prægravat artes infra sepositas*—but have adopted the explanation given by Lambinus. I was induced to give a preference to this, not from a conviction of its correctness, but from doubts regarding my own view, suggested by the improbability that if it were right, it should never have presented itself to any of the numerous commentators, and by the objections made by several literary friends to whom I mentioned it. And yet on mature consideration, I feel a stronger persuasion of its truth. The reader will perhaps, indulge me with his attention, whilst I attempt to justify this persuasion. I entertain no presumptuous expectation that I can lead others to adopt my opinion—I shall be fully satisfied if they exonerate me from the charge of a conceited prejudice in favour of my own. In the the note I have stated most of the objections which may be made to the ordinary interpretations—here I propose to show the probability of my own, and remove the objections to it. In the preceding lines Horace has said that envy withheld the due rewards from Romulus, Bacchus, Castor, and Pollux whilst alive, and that even Hercules, whose strength could overpower a many-headed Hydra, yet ascertained, by experience, that envy is conquered by nothing but death.—In ll. 13 and 14 he gives a general reason for this. Envy is overcome by death alone, for it uses the distinction of the eminent individual as the fuel for consuming him. In other words—the principle of its existence is the essence of his—whilst he lives it must continue to exist, and when he dies it must die with him.

The influence of envy is thus compared with the agency of fire, in accordance with the common usage of the best writers, who, when speaking of it, constantly use terms derived from this metaphorical application.

As a multitude of examples will readily present themselves to my readers, it will be sufficient, for illustration, to refer to those passages which occur to my memory at present. Cic. de Orat. III. 2: *non* ardentum invidiâ *senatum*. Cont. Catilin. I. 11: *tecta ardebunt, tum te non existimas* invidiæ incendio conflagratum? Pro. Milon. 27: *quâ* invidiâ *huic esset tali viro* conflagrandum; and Liv. VIII. 31: *Etiam* invidiam, tanquam ignem, *summa petere; in ca-*

*put consilii, in ducem incurrere, si se simul cum gloriâ rei gestæ exstinxisset, tunc victorem*, &c. Observe *obiter* that *exstinguere* does not always mean *to put out, to quench fire or flame*, but commonly *to destroy by fire.*

One of the principal objections made to this interpretation arises from the construction—that *suo* ought to refer to the subject not the object of the verb; and thus *fulgore suo* (if *invidia* be the subject of *urit*) should be *fulgore invidiæ*. But this objection is founded on a false assumption—scil. that *suus* always refers to the subject of the sentence. It is true that it more usually has this reference, but certainly not always. As instances are not uncommon, let one suffice; Tacit. Annal. XIV. 30: *inferunt signa, sternuntque obvios, et igni* suo *involvunt*, where *suo* undoubtedly refers to the object of *involvunt*. Another objection is that the antecedent of *qui*, and object of *urit*, is not expressed—but merged, according to my view, in *suo*. The ellipsis of the antecedent to the relative, and the suppression of the object of a verb, separately, are of repeated occurrence and even the combination is not unusual. As there can be no difficulty in finding instances, I subjoin only one—the first which occurs to me. Sall. Bell. Jug. 41: *Interea Jugurtha, ubi* quæ *Metellus agebat, ex nunciis* accepit.

But this is not precisely similar to the case in the text, for it may be said that suppression and merging are different things. On this, however, comp. Append. Sat. I. 4. 22.

## EPIST. II. 2.

160. The point, suggested in the note on *Orbi*, can scarcely be admitted. For it appears to have been customary, even for persons of the highest rank, to sell the produce which they did not require for their own use. The arrangements of the houses of Pansa and Sallust, exacavated at Pompeii, sufficiently confirm this.

## EPIST. AD PISON.

77. A comparison of Ovid. Fast. II. 4.: Exiguum, *memini, nuper eratis opus* favours the adoption of the first of the interpretations which I propose for *exiguos*, scil. lowly, humble.

# INDEX NOMINUM PROPRIORUM.

A

*Ácademus.* Inter silvas Academi quærere verum Ep. ii. 2, 45.

*Accius* (*Actius, Attius, Latinus poeta tragicus, Pacuvii amulus*) aufert Pacuvius docti famam senis, Accius alti Ep. ii. 1, 56. Nil comis tragici mutat Lucilius Accî? Sat. i. 10, 53. In Accî nobilibus trimetris Ep. ad Pis. 258.

*Achæmenes* (*primus Persarum rex*). Dives (*in universum pro regum Persarum opulentia*) Od. ii. 12, 21.

*Achæmenius* (*Parthicus vel Persicus*). Costum Od. iii. 1, 44. Nardum Epod. 13, 8.

*Achaicus.* Currus Od. iv. 3, 5.

*Achaius.* Post certas hiemes uret Achaius ignis Pergameas domos Od. i. 15, 35.

*Acheron* (*Orcus*). Perrupit Acheronta Herculeus labor Od. i. 3, 36. Quirinus Martis equis Acheronta fugit Od. iii. 3, 16.

*Acherontia* (*Acerenza, Apuliæ oppidum*). Celsæ nidus Acherontiæ Od. iii. 4, 14.

*Achilles.* Trojæ prope victor altæ Phthius Achilles Od. iv. 6, 4. Honoratus Ep. ad Pis. 120. Insolens Od. ii. 4, 4. Iratus Ep. ii. 2, 42. Iracunda classis Achillei Od. i. 15, 34. Pervicax Epod. 17, 14. Animosus Sat. i. 7, 12. Abstulit clarum cita mors Achillem Od. ii. 16, 29. Ajax heros ab Achille secundus Sat. ii. 3, 193.

*Achivus.* Pugnaces Od. iii. 3, 27. Quicquid delirant reges, plectuntur Achivi Ep. i. 2, 14. Toties servatis clarus (*Ajax*) Achivis Sat. ii. 3, 194. Luctamur Achivis doctius unctis Ep. ii. 1, 33. Pueros Achivis ureret flammis Od. iv. 6, 18. Currus (*quo certatur in ludis Olympicis*) Od. iv. 3, 5.

*Acrisius* (*Argorum rex, Danaes pater*) Od. iii. 16, 5.

*Actius* (*Actiacus*). Pugna Ep. i. 18, 61.

*Adria:* cf. *Hadria.*

*Æacus* (*Œnopiæ rex*). Genus Æaci (*Peleus, Telamon, Achilles, Teucer, et Ajax*) Od. iii. 19, 3. Ereptum Stygiis fluctibus Æacum virtus et favor et lingua potentium vatum divitibus consecrat insulis Od. iv. 8, 25. Judicantem vidimus Æacum Od. ii. 13, 22.

*Ægæus.* Mare Ep. i. 11, 16. Patens Od. ii. 16, 2. Me per Ægæos tumultus aura feret Od. iii. 29, 63.

*Ælius* (*Lamia*). *Ad quem* Od. iii. 17, *script.*

*Æmilius.* Ludus (*gladiatorius, ab Æmilio Lepido ita dictus*) Ep. ad Pis. 32.

*Æneas.* Pius Od. iv. 7, 15. Ni—Divùm Pater adnuisset rebus Æneæ potiore ductos alite muros Od. iv. 6, 23. Ab alto demissum genus Æneæ Sat. ii. 5, 63.

*Æolides.* Sisyphus Od. ii. 14, 20.

*Æolius.* Carmen (*proprie quidem de iis carminibus quæ Sappho et Alcæus, ex insula Lesbo, præcipua gentis Æoliæ sede, oriundi, cecinere; sed jam in universum de Græcorum poetarum carminibus lyricis*) Od. iii. 30, 13; Od. iv. 3, 12. Æoliis fidibus querentem Sappho puellis de popularibus Od. ii. 13, 24. Puella (*Sappho*) Od. iv. 9, 12.

*Æschylus.* Personæ pallæque repertor honestæ Æschylus Ep. ad Pis. 279. Post Punica bella venit in notitiam Romanorum Ep. ii. 1, 163.

*Æsopus* (*nobilis tragœdiarum actor*). Gravis Ep. ii. 1, 82. Filius Æsopi (*homo flagitiosus et prodigus*) Sat. ii. 3. 239.

*Æsula.* Æsulæ declive arvum Od. iii. 29, 6.

*Æthiops.* Od. iii. 6, 14.

*Ætna.* Nec peredit impositam celer ignis Ætnen Od. iii. 4, 76. Sicana fervida furens in Ætna flamma Epod. 17, 33. Ardentem frigidus Ætnam insiluit Ep. ad Pis. 465.

*Ætolus.* Plagæ Ep. i. 18, 46.

*Afer.* Murex Od. ii. 16, 35. Cochlea Sat. ii. 4, 58. Avis (*Perlhuhn*) Epod. 2, 53. Serpentes Sat. ii. 8, 95. Dirus (*Hannibal*) Od. iv. 4, 42. Deorum quisquis amicior Afris Od. ii. 1, 26. Medius liquor secernit Europen ab Afro Od. iii. 3, 47.

*Afranius.* Dicitur Afranî toga convenisse Menandro Ep. ii. 1, 57.

*Africa.* Fertilis Od. iii. 16, 31. Frumenti quantum metit Africa Sat. ii. 3, 87. Columnas ultima recisas Africa Od ii. 18, 5. Qui domita nomen ab Africa lucratus rediit Od. iv. 8, 18.

*Africanus* (*Scipio Africanus, Africanus Major*). Africanum, cui super Carthaginem Virtus sepulcrum condidit Epod. 9, 25.

*Africus.* Protervus Epod. 16, 22. Præceps Od. i. 3, 12. Celer Od. i. 14, 5. Luctantem Icariis fluctibus Africum Od. i. 1, 5. Pestilens Od. iii. 23, 5. Procellæ Od. iii. 29, 57.

*Agamemnon.* Od. iv. 9, 25

*Agave.* Sat. ii. 3, 303.

*Agrippa* (*M. Vipsanius*). Plausus, quos fert Agrippa Sat. ii. 3, 185. Cantaber Agrippæ virtute cecidit Ep. i. 12, 26. Fructibus Agrippæ Siculis si recte frueris ibid 1. Porticus Agrippæ Ep. i. 6, 26. *Ad eum* Od. i. 6, *script.*

*Agyieus.* Levis Agyieu Od. iv. 6, 28.

*Ajax* (*Telamonius*). Movit Ajacem Telamone natum forma Tecmessæ Od. ii. 4, 5. Ne quis humasse velit Ajacem Sat. ii. 3, 187. Quid enim Ajax fecit, quum stravit ferro pecus? Sat. ii. 3, 201. Ajax, quum immeritos occidit, desipit, agnos ibid. 211. Cur Ajax, heros ab Achille secundus, putrescit, toties servatis clarus Achivis? ibid. 193.

*Ajax* (*Oileus*). Pallas usto vertit iram ab Ilio in impiam Ajacis ratem Epod. 10, 14. Celer sequi Od. i. 15, 19.

*Albanus.* Lacus (*Lago di Castel Gandolfo*) Od. iv. 1, 19. Mons Ep. ii. 1, 27. Agri Ep. i. 7, 10. Herbæ Od. iii. 23, 11. Uva Sat. ii. 4, 72. Plenus Albani (*vini*) cadus Od. iv. 11, 2. Albanum sive Falernum Sat. ii. 8, 16. Pro, *Romanus.* Albanasque timet secures Carm. Sæc. 54.

*Albinovanus* (*Celsus*). *Ad eum* Ep. i. 8, *ubi comes scribaque Neronis vocatur.*

*Albinus* (*dives fœnerator*). Ep. ad Pis. 327.

*Albius* (*Tibullus*). *Ad eum* Od. i. 33, et Ep. i. 4.

*Albius* (*insanus quidam signorum et vasorum æneorum amator*). Sat. i. 4, 28.

*Albuis* (*ignotus quidam vir*). Albî ut male vivat filiùs Sat. i. 4, 109.

*Albunea* (*fons fluvii Albulæ*) Domus Albuneæ resonantis Od. i. 7, 12.

*Albutius, senex, de quo* Schol. Porphyr.: *Hic est Albutius, qui et avarus et elegans conviviorum apparator sævus est habitus in servos.* Schol. Cruq.: *asper in exigenda a singulis pensi ratione castigandoque, adeo ut servos nonnunquam castigaret prius et cæderet quam peccassent, dicens, vereri se, ne, quum peccassent, cædere tunc ei non vocaret:* Sat. ii. 2, 67, *vir quidam, qui uxori suæ mortem parasse dicitur, teste* Vet. Schol.: *hic enim Albutius veneno uxorem suam peremisse dicitur:* Albutî venenum Sat. ii. 1, 48.

*Alcæus.* Te sonantem plenius aureo, Alcæe, plectro dura navis, dura fugæ mala, dura belli Od. ii. 13, 27. Alcæi minaces Camœnæ Od. iv. 9, 7. Temperat Archilochi Musam pede mascula Sappho, temperat Alcæus Ep. i. 19, 29. *Hinc:* discedo Alcæus puncto illius Ep. ii. 2, 99.

*Alcides* (*Hercules, Alcæi nepos*). Od. i. 12, 25.

*Alcinous* (*rex Phæacum, animi oblectationibus et corporis voluptatibus a puerili inde ætate deditissimus*). Alcinoi in cute curanda plus æquo operata juventus Ep. i. 2, 28.

*Alcon* (*servus*). Sat. ii. 8, 15.

*Alexander.* Gratus Alexandro regi Magno fuit ille Chœrilus Ep. ii. 1, 232. Idem rex ille edicto vetuit, ne quis se præter Apellen pingeret, aut alius Lysippo duceret æra fortis Alexandri vultum simulantia ibid. 241.

*Alexandrēa.* Ἀλεξάνδρεια. supplex Od. iv. 14, 35

*Alfenus.* Vafer Sat. i. 3, 130.

*Algidus* (*mons Latii, Dianæ sacer*). Gelidus Od. i. 22, 6. Nivalis Od. iii. 23, 9. Nigræ ferax frondis Od. iv. 4, 58. Quæ (Diana) Aventinum tenet Algidumque Carm. Sæc. 69.

*Allifanus.* Allifanis, *calicibus et poculis majoribus. Est autem Allifanum dictum ab Allife, oppido Samnii, ubi majores calices fiebant,* Schol. Cruq. Sat. ii. 8, 39.

*Allobrox.* Novis rebus infidelis Epod. 16, 6.

*Alpes.* Alpium juga Epod. 1, 11. Hibernæ Sat. ii. 5, 41. Arces Alpibus impositæ tremendis Od. iv. 14, 12. Alpibus Rhætiæ Od. iv. 4, 17.

*Alphius.* Fœnerator Epod. 2, 67.

*Alpinus* (*tumidus poeta*). Turgidus Sat. i. 10, 36.

*Alyattes* (*rex Lydiæ, Crœsi pater*). Od. iii. 16, 41.

*Amazonius.* Securis Od. iv. 4, 20.

*Amor.* Sui cæcus Od. i. 18, 14. Amori dare ludum Od. iii. 12, 1. Amores lascivi Od. ii. 11, 7. cf. Ind. Verb.

*Amphion.* Thebanæ conditor arcis Ep. ad Pis. 394. Movit Amphion lapides canendo Od. iii. 11, 2. Gratia sic fratrum gemi-

norum, Amphionis atque Zethi, dissiluit Ep. i. 18, 41. Fraternis cessisse putatur moribus Amphion ibid. 44.

*Amyntas.* Cous Epod. 12, 18.

*Anacreon.* Teius Epod. 14, 10. Nec, si quid olim lusit Anacreon, delevit ætas Od. iv. 9, 9.

*Anchises.* Trojamque et Anchisen et almæ progeniem Veneris canemus Od. iv. 15, 31. Clarus Anchisæ Venerisque sanguis Carm. Sæc. 50.

*Ancus* (*Marcus*). Od. iv. 7, 15; Ep. i. 6, 27.

*Andromeda.* Andromedæ pater (*Cepheus*) Od. iii. 29, 17.

*Anio* (*Teverone*). Præceps Od. i. 7, 13.

*Antenor.* Ep. i. 2, 9.

*Anticyra* (*insula in Locride, ferax hellebori*). Nescio an Anticyram ratio illis destinet omnem Sat. ii. 3, 83. Naviget Anticyram ibid. 166. Tribus Anticyris caput insanabile Ep. ad Pis. 300.

*Antilochus* (*filius Nestoris*). Amabilis Od. ii. 9, 14.

*Antiochus* (*rex Syriæ*). Ingens Od. iii. 6, 36.

*Antiphates* (*rex Læstrigonum, homo cruenta crudelitate abominabilis et Ulyssis sociis, quorum unum devoravit, infestissimus*). Ep. ad Pis. 143.

*Antium* (*Anzo Rovinato*). Gratum Od. i. 35, 1.

*Antonius* (*triumvir*). Sat. i. 5, 33.

*Antonius* (*Musa, medicus nobilis*). Ep. i. 15, 3.

*Antonius* (*Iulus, triumviri ex Fulvia filius*) *ad eum* Od. iv. 2.

*Anxur* (*Tarracina*). Impositum saxis late candentibus Anxur Sat. i. 5, 26.

*Anytus* (*sophista, unus Socratis accusatorum*). Sat. ii. 4, 3.

*Apella.* Judæus Sat. i, 5, 100.

*Apelles* (*Cous, pictor clarissimus*). Idem rex ille (*Alexander*) edicto vetuit, ne quis se præter Apellen pingeret Ep. ii. 1, 239.

*Apenninus.* Celsus Epod. 16, 29.

*Apollinaris.* Laurea donandus Apollinari Od. iv. 2, 9.

*Apollo* (*Jovis et Latonæ filius*) *in quem* Od. i. 31; *in eum atque Dianam* Od. i. 21; Carm. Sæc. Od. iv. 6. Intonsosque agitaret Apollinis aura capillos Epod. 15, 9. Augur Od. i. 2, 32. Apolline Delphi insignes Od. i. 7, 3. Certes ibid. 28. Divinare etenim magnus mihi donat Apollo Sat. ii. 5, 60. Cantor Ep. ad Pis. 407. Vos Tempe totidem tollite laudibus, natalemque Delon Apollinis, insignemque pharetra fraternaque humerum lyra Od. i. 21, 10. Viduus pharetra risit Apollo Od. i. 10, 12. Quondam cithara tacentem suscitat Musam, neque semper arcum tendit Apollo Od. ii. 10, 20. Nunquam humeris positurus arcum, qui rore puro Castaliæ lavit crines solutos, qui Lyciæ tenet dumeta natalemque silvam, Delius et Patareus Apollo Od. iii. 4, 64. Condito mitis placidusque telo supplices audit pueros, Apollo Carm. Sæc. 34. Scripta Palatinus quæcunque recepit Apollo Ep. i. 3, 17. Si munus Apolline dignum vis complere libris Ep. ii. 1, 216. Clarus Ep. i. 16, 59. Sic me servavit Apollo (*ut Deus averruncas*) Sat. i. 9, 78.

*Appia* (*sc. via*). Minuis est gravis Appia tardis Sat. i. 5, 6. Appiam mannis terit Epod. 4, 14.

*Appius* (*Claudius Cæcus*). Censor Sat. i. 6, 21. Appî via Ep i. 6. 26; Ep, i. 18, 20. Forum Appî Sat. i. 5, 3.

*Appulicus.* Mare (*Adriaticum*) Od. iii. 24, 4.

*Appulus.* Impiger Od. iii. 16, 26. Bellicosus Od. iii. 5, 9. Pernix Epod. 2, 42. Gens Sat. ii. 1, 38. Daunus Od. iv. 14, 26. Vultur Od. iii. 4, 9. Lupi Od. i. 33, 7; Sat. ii. 1, 34.

*Aprilis.* Qui dies mensem Veneris marinæ findit Aprilem Od. iv. 11, 16.

*Apulia.* Sat. i. 5, 77. Altrix Od. iii. 4, 10. Siticulosa Epod. 3, 16.

*Aquarius.* Simul inversum contristat Aquarius annum Sat. i. 1, 36.

*Aquilo.* Impotens Od. iii. 30, 3. Threicius Epod. 13, 3. Africum certantem Aquilonibus Od. i. 3, 13. Aquilonibus querceta laborant Od. ii. 9, 6. Neptunus classes Aquilonibus arcet Ep. ad Pis. 64. Me tamen asperas porrectum ante fores objicere incolis plorares Aquilonibus Od. iii. 10, 4. Insurgat Aquilo Epod. 10, 7.

*Aquinates* (*incolæ Aquini, oppidi Volscorum*). Fucus Ep. i. 10, 27.

*Arabes.* Extremi Ep. i. 6, 6. Arabum divitiæ Ep. i. 7, 36. Thesauri Od. iii. 24, 2. Gazæ Od. i. 29, 1. Plenæ Arabum domus Od. ii. 12, 24. Retusum in Massagetas Arabasque ferrum Od. i. 35, 40.

*Arbuscula* (*libertina et mima*). Explosa Sat. i. 10, 77.

*Arcadia.* Pecus et nigri colles Arcadiæ Od. iv. 12, 12.

*Archiacus.* Archiaci lecti (*breviores, a fabro Archia contexti*) Ep. i. 5, 1.

*Archilochus* (*Parius, poeta lyricus, carminis iambici princeps*). Archilochum proprio rabies armavit iambo Ep. ad Pis. 79. Temperat Archilochi Musam pede mascula Sappho, temperat Alcæus Ep. i. 19, 28. Parios ego primus iambos ostendi Latio, numeros animosque secutus Archilochi ibid. 25. Eupolin, Archilochum, comites educere tantos? Sat. ii. 3, 12.

*Archytas.* Mares et terræ numeroque carentis arenæ mensor Od. i. 28, 2.

*Arctos.* Opacam porticus excipiebat Arcton Od. ii. 15, 16. Quîs sub Arcto rex gelidæ metuatur oræ Od. i. 26, 3.

*Arcturus.* Sævus Arcturi cadentis impetus Od. iii. 1, 27.

*Arellius* (*colonus dives in vicinitate Horatii villæ*). Sat. ii. 6, 78.

*Argeus.* Colonus Od. ii. 6, 5.

*Argivus.* Argivi auguris (*Amphiarai*) domus Od. iii. 16, 11. Thalia Od. iv. 6, 25. Argivi Od. iii. 3, 67.

*Argonatæ.* Epod. 3, 9.

*Argos.* Aptum equis Od. i. 7, 8, *plur.:* Argi Ep. ii. 2, 128; Sat. ii. 3, 132; Ep. ad Pis. 118.

*Argous.* Argoo contendit remige pinus Epod. 16, 59.

*Aricia* (*oppidum parvum trans montem Albanum in via Appia situm*). Sat. i. 5, 1.

*Aricinus.* Arvum Ep. ii. 2, 167.

*Ariminensis.* Folia Epod. 5, 42.

*Aristarchus.* Ep. ad Pis. 450.

*Aristippus* (*Cyrenæus, Socratis discipulus, Cyrenaicæ disciplinæ auctor*). Omnis Aristippum decuit color et status et res, tentantem majora fere, præsentibus æquum Ep. i. 17, 23. *Diu in aula Dio-*

*nysii Syracusani versatus est:* ibid. 13. sqq. Græcus Aristippus, qui servos projicere aurum in media jussit Libya, quia tardius irent propter onus segnes Sat. ii. 3, 100. Nunc in Aristippi furtim præcepta relabor, et mihi res, non me rebus subjungere conor Ep. i. 1, 18.

*Aristius* (*Fuscus, Horatii amicus*). Sat. i. 9, 61. *Ad quem* Od. i. 22, et Ep. i. 10. Et probet hæc Octavius optimus atque Fuscus Sat. i. 10, 83.

*Aristophanes.* Sat. i. 4. 1.

*Armenius.* Claudî virtute Neronis Armenius cecidit Ep. i. 12, 26. Armeniis in oris Od. ii. 9, 4.

*Arrius* (*Quintus*). Sat. ii. 3, 86; ibid. 243.

*Asia* (*major*). Asiæ pingues campi collesque Ep. i. 3, 5.

*Asia* (*minor*). Dis Sat. i. 7, 19. Solem Asiæ Brutum appellat ibid. 24.

*Assaracus.* Assaraci tellus (*ager Trojanus*) Epod. 13, 13.

*Assyrius* (*pro. Syrius*). Ep. ad Pis. 118. Litus Od. iii. 4, 32. Nardus Od. ii. 11, 16.

*Asterie. Ad eam* Od. iii. 7, *script.*

*Atabulus* (*ventus Apuliam infessans*). Sat. i. 5, 78.

*Athenæ.* Bonæ Ep. ii. 2, 43. Athenas vacuas ibid. 81. Modo me Thebis, modo me ponit Athenis Ep. ii. 1, 213. Ut quidam memoratur Athenis, sordidus ac dives, populi contemnere voces solitus Sat. i. 1, 64. Jam mallet doctor Athenis vivere Sat. ii. 7, 13

*Atlanteus.* Finis Od. i. 34, 11.

*Atlanticus.* Æquor Od. i. 31, 14.

*Atlas.* Nepos Atlantis, Mercuri Od. i. 10, 1.

*Atreus.* Humana palam coquat extra nefarius Atreus Ep. ad Pis. 186.

*Atridæ* (*Atrei filii, Agamemnon et Menelaus*). Superbi Od. i. 10, 13. Mala multa precatus Atridis Sat. ii. 3, 203.

*Atrides* (*Agamemnon*). Arsit Atrides medio in triumpho virgine rapta Od. ii. 4, 7. Nestor componere lites inter Peliden festinat et inter Atriden Ep, i. 2, 12. Ne quis humasse velit Ajacem, Atrida, vetas cur? Sat. ii. 2, 187. *Menelaus:* Atride, magis apta tibi tua dona relinquam Ep. i. 7, 43.

*Atta* (*T. Quinctius*). Attæ fabula Ep. ii. 1, 79.

*Attalicus.* Conditiones Od. i. 1, 12. Urbes Od. i. 11, 5.

*Attalus* (*rex Pergami ultimus*). Attali regia Od. ii. 18, 5.

*Atticus.* Virgo Sat. ii. 8, 13. Fines Od. i. 3, 6.

*Auctumnus.* Decorum mitibus pomis caput Auctumnus arvis extulit Epod. 2, 18. Purpureo varius colore Od. ii. 5, 11. Pomifer Od. iv. 7, 11. Gravis, Libitinæ quæstus acerbæ Sat. ii. 6. 19.

*Aufidius* (*Luscus, homo gulosus*). Aufidius forti miscebat mella Falerno Sat. ii. 4, 24. Aufidio Lusco prætore Sat. i. 5, 34.

*Aufidus* (*Ofanto*). Qua violens obstrepit Aufidus Od. iii. 30, 10. Sic tauriformis volvitur Aufidus Od. iv. 14, 25. Acer Sat. i. 1, 58. Sonans Od. iv. 9, 2.

*Augustus.* Cæsaris Augusti non responsura (*arma*) lacertis Ep. ii. 2, 48. Augusti tropæa Cæsaris Od. ii. 9, 19. Præsens divus habebitur Augustus Od. iii. 5, 3. Quos (*Pollucem et Herculem*) inter Augustus recumbens purpureo bibit ore nectar Od. iii. 3, 11. Quis

sibi res gestas Augusti scribere sumit? Ep. i. 3, 7. Augusti laudes agnoscere possis Ep. i. 16, 29. Augusti paternus in pueros animus Nerones Od. iv. 4, 27. Claudius, Augusti privignus Ep. i. 3, 2. Super impetrato fortis Augusti reditu Od. iv. 2, 43. *In ejus reditum ex Hispania* Od. iii. 14. *Ad eum* Od. iv. 14; Od. i. 2; ibid. 12; Od. iv. 5; ibid. 14; ibid. 15; Ep. ii. 1.

*Aulis.* Sat. ii. 3, 199.

*Aulon.* Amicus fertili Baccho Od. ii. 6, 18.

*Aulus* (*Servii Oppidii filius*). Sat. ii. 3, 171. Cascellius Aulus Ep. ad Pis. 371.

*Ausonias.* Urbes (*Italæ*) Od. iv. 4, 56.

*Auster.* Dux inquieti turbidus Hadriæ Od. iii. 3, 4. Validus Ep. i. 11, 15. Plumbeus Sat. ii. 6, 18. Lenis Sat. ii. 8, 6. Per Auctumnos nocentem corporibus metuemus Austrum Od. ii. 14, 16. Motus orientis Austri Od. iii. 27, 22. Navem jactantibus Austris Sat. i. 1, 6. Indomitas prope qualis undas exercet Auster Od. iv. 14, 21. Ut horridis utrumque verberes latus, Auster, memento, fluctibus Epod. 10, 4. Præsentes, Austri, coquite horum obsonia! Sat. ii. 2, 41.

*Aventinus.* Cubat hic extremo in Aventino Ep. ii. 2, 69. Quæ (*Diana*) Aventinum tenet Algidumque Carm. Sæc. 69.

*Avernalis.* Aquæ (*ex Averno petitæ*) Epod. 5, 26.

*Avidienus.* Cui Canis cognomen adhæret Sat. ii. 2, 55.

B

*Babylonius.* Numeri Od. i. 11, 2.

*Bacchæ.* Valentes proceras madibus vertere fraxinos Od. iii. 25, 15.

*Bacchius* (*gladiator*). Sat. i. 7, 20.

*Bacchus.* Bacchum in remotis carmina rupibus vidi docentem Od. ii. 19, 1. Pleno Bacchi pectore turbidum lætatur ibid. 6. Fertilis Od. ii. 6, 19. Te merentem, Bacche pater, tuæ vexere tigres Od. iii. 3, 13. Cliens Bacchi, somno gaudentis et umbra Ep. ii. 2, 78. Nec Læstrygonia Bacchus in amphora languescit mihi Od. iii. 16, 34. Verecundus Od. i. 18, 6. Ab ovo usque ad mala citaret Io Bacche! Sat. i. 3, 7. Baccho Thebæ insignes Od. i. 7, 3. *In eum* Od. ii. 19, *et* Od. iii. 25.

*Bactra.* Regnata Cyro Bactra parent Od. iii. 29, 28.

*Baiæ.* Mare Baiis obstrepens Od. ii. 18, 20. Liquidæ Od. iii. 4, 24. Amœnæ Ep. i. 1, 83. Nam mihi Baias Musa supervacuas Autonius Ep. i. 15, 2. Non mihi Cumas est iter, aut Baias ibid. 12.

*Baianus* Murex Sat. ii. 4, 32.

*Balatro* (*Servilius*). Cum Servilio Balatrone Vibidius, quas Mæcenas adduxerat umbras Sat. ii. 8, 21; ibid. 33; ibid. 40; ibid. 83. Suspendens omnia naso ibid. 64.

*Balbinus.* Sat. i. 3, 40.

*Bandusia.* Fons Bandusiæ Od. iii. 13, 1

*Bantinus.* Saltus Od. iii. 4, 15.

*Barbaria.* Græcia Barbariæ (*Phrygiæ*) lento collisa duello Ep. i. 2, 7.

*Barine.* *Ad eam* Od. ii. 8, *script.*

*Barium.* Piscosum Sat. i. 5, 97.
*Barrus.* Si qui ægrotet quo morbo Barrus, haberi ut cupiat formosus Sat. i. 6, 30. Inops Sat. i. 4, 110. Maledicus Sat. i. 7. 8.
*Bassareus.* Candidus Od. i. 18, 11.
*Bassus* (*potator famosus*). Od. i. 36, 14.
*Bathyllus.* Samius Epod. 14, 9.
*Bellerophon.* Nimis castus Od. iii. 7, 15. Terrenum equitem gravatus (*Pegasus*) Bellerophontem Od. iv. 11, 28. Eques ipso Bellerophonte melior Od. iii. 12, 7.
*Bellona.* Gaudens Bellona cruentis Sat. ii. 3, 223.
*Beneventum.* Sat. i. 5, 71.
*Berecyntius.* Tibia Od. iv. 1, 22; Od. iii. 19, 18. Cornu Od. i. 18, 13.
*Bestius* (*avarus*). Ep. i. 15, 37.
*Bibaculus* (*Furius*). Pingui tentus omaso Sat. ii. 5, 41.
*Bibulus* (*M. Calpurnius*). Bibuli Consulis amphora Od. iii. 28, 8. *Horatii amicus:* Sat. i. 10, 86.
*Bioneus.* Sermones (*satiræ acerbissimæ, quas scripsisse dicitur* Bion Borysthenes, *philosophus Cyrenaicus* (Ep. ii. 2, 60.
*Birrius* (*latro*) Sat. i. 3, 69.
*Bistonides.* Bistonidum crines Od ii. 19, 20.
*Bithus* (*gladiator*). Sat. i. 7, 20.
*Bithynus.* Carina Od. i. 35, 7. Negotia Ep. i. 6, 33.
*Bœotii.* Boetûm in crasso aere Ep. ii. 1, 244.
*Bolanus. Homo* cerebri felix, *de quo notat* Schol. Cruq.: *fuit homo, qui ὀξύχολος, nullius ineptias ferebat, sed statim vel in faciem quemvis reprehendebat, vel, de eo quid sentiret, non dissimulate dicebat:* Sat. i. 9, 11.
*Boreas.* Mundi. nec Coreæ finitimum latus (*zona frigida*) Od. iii. 24, 38.
*Bosporus.* Navita Bosporum Pœnus perhorrescit Od. ii. 13, 14. Gemens Od. ii. 20, 14. Insaniens Od. iii. 4, 30.
*Breuni.* Veloces Od. iv. 14, 11.
*Briseis.* Niveo colore movit Achillem Od. ii. 4, 3.
*Britannus.* Intactus Epod. 7, 7. Remoti Od. iv. 14, 48. Ultimi orbis Od. i. 35, 30. Hospitibus feri Od. iii. 4, 33. Adjectis Britannis imperio Od. iii. 5, 3. Pestem a popolo in Persas atque Britannos vestra motus aget prece Od. i. 21, 15.
*Brundusium.* Sat. i. 5, 104; Ep. i. 17, 52; Ep. i. 18, 20.
*Brutus* (*M. Junius*). Bruto prætore tenente ditem Asiam Sat. i. 7, 18. Solem Asiæ Brutum appellat ibid. 24. Brute, qui reges consueris tollere ibid. 33. Bruto militiæ duce Od. ii. 7, 2.
*Bullatius. Ad eum* Ep. i. 11, *script.*
*Bupalus.* Acer hostis (*Hipponax*) Bupalo Epod. 6, 14.
*Butra.* Ep. i. 5, 26.
*Byzantius.* Orca Sat. ii. 4, 66.

## C

*Cadmus* (*Thebarum conditor*). Ep. ad Pis. 187.
*Cadmus* (*carnifex*). Sat. i. 6, 39.
*Cæcilius* (*Insuber Gallus, poeta comicus*). Vincere Cæcilius gra-

vitate, Terentius arte Ep. ii. 1, 59. Cæcilio Plautoque dabit Romanus ademtum Virgilio Varioque? Ep. ad Pis. 54.

*Cæcubus.* Cæcubam et prælo domitam Caleno tu bibes uvam Od. i. 20, 9. Cæcuba vina Sat. ii. 8, 15. Metire nobis Cæcubum Epod. 9, 36. Antehac nefas depromere Cæcubum cellis avitis Od. i. 37, 5. Prome reconditum Cæcubum Od. iii. 28, 3. Repostum Cæcubum ad festas dapes Epod. 9, 1. Cæcuba servata centum clavibus Od. ii. 14, 25.

*Cæres.* Cera Ep. i. 6, 62.

*Cæsar* (*Augustus*). Magnus Od. i. 12, 51. Secundo Cæsare regnes Od. i. 12, 52. Cæsar ab Italia volantem remis adurgens Od. i. 37, 17. Cæsar Hispana repetit Penates victor ab ora Od. iii. 14, 3. Jus imperiumque Phraates Cæsaris accepit genibus minor Ep. i. 12, 28. Arma Cæsaris Augusti non responsura lacertis Ep. ii. 2, 48. Serves iturum Cæsarem in ultimos orbis Britannos Od. i. 35, 29. Cæsar, qui cogere posset (*Tigellium, ut cantaret*), non quicquam proficeret Sat. i. 3, 4. Cæsare principe Od. i. 21, 14. Tenente Cæsare terras Od. iii. 14, 16. Incolumi Cæsare Od. iv. 5, 27. Custode rerum Cæsare Od. iv. 15, 17. Victore lætus Cæsare Epod. 9, 2. Cura metusque Cæsaris rerum ibid. 37. Ibis paratus omne Cæsaris periculum subire, Mæcenas Epod. 1, 3. Desideriis icta quærit patria Cæsarem Od. iv. 5, 16. Tua, Cæsar, ætas fruges agris retulit uberes Od. iv. 15, 4. O sol pulcher, canam, recepto Cæsare felix Od. iv. 2, 48. Cras nato Cæsare festus dies Ep. i. 5. 9. Potius nova cantemus Augusti tropæa Cæsaris Od. ii. 9, 21. Dices prœlia Cæsaris Od. ii. 12, 10. Aude Cæsaris invicti res dicere Sat. ii. 1, 11. Concines majore poeta plectro Cæsarem Od. iv. 2, 34. Egregii Cæsaris audias æternum meditans decus Od. iii. 25, 4. Laudes egregii Cæsaris culpa deterere ingenî Od. i. 6, 11. Vos (*Musæ*) Cæsarem altum Pierio recreatis antro Od. iii. 4, 37. Si longo sermone morer tua tempora, Cæsar Ep. ii. 1, 4. Carmina quæ possint oculos auresque morari Cæsaris Ep. i. 13, 18. Verba per attentum non ibunt Cæsaris aurem Sat. ii. 1, 19. Bona si quis judice condiderit laudatus Cæsare? Sat. ii. 1, 84.

*Cæsar* (*C. Julius*). Cæsaris ultor Od. i. 2, 44. Hosti Sat. i. 9, 18.

*Calaber.* Hospes Ep. i. 7, 14. Apes Od. iii. 16, 33. Pierides Od. iv. 8, 20. Saltus Ep. ii. 2, 177. Sinus Od. i. 33, 16. Pascua Epod. 1, 27.

*Calabria.* Æstuosæ grata Calabriæ armenta Od. i. 31, 5.

*Calais.* Thurini Calais filius Ornyti Od. iii. 9, 14.

*Calenus.* Prælum Od. i. 20, 9. Falx Od. i. 31, 9.

*Cales.* Pressum Calibus Liberum Od. iv. 12, 14.

*Callimachus.* Ep. ii. 2, 100.

*Calliope.* *Ad eum* Od. iii. 4, *script.*

*Calvus* (*C. Licinius*). Sat. i. 10, 19.

*Camena.* Phœbus, acceptusque novem Camenis Carm. Sæc. 62. Vester, Camenæ, vester in arduos tollor Sabinos Od. iii. 4, 21. Dulces Ep. i. 19, 5. Gaudentes, rure Sat. i. 10, 45. Alcæi minaces Stesichorique graves Camenæ Od. iv. 9, 8. Paullum insigni referam Camena, Fabriciumque Od. i. 12, 39. Prima dicte mihi, summa dicende Camena Ep. i. 1, 1. Ignotum tragicæ genus in-

venisse Camenæ dicitur Ep. ad Pis. 275. Dauniæ defende decus Camenæ Od. iv. 6, 27. Spiritum Graiæ tenuem Camenæ Parca non mendax dedit Od. ii. 16, 38. Inhumanæ senium depone Camenæ Ep. i. 18, 47.

*Camillus* (*M. Furius*). Od. i. 12, 42; Ep. i. 1, 64.

*Campanus.* Supellex Sat. i. 6, 118. Pons Sat. i. 5, 45. Morbus ibid. 62. Trulla Sat. ii. 3, 144. Agri Sat. ii. 8. 56.

*Campus* (*Martius*): vid. Ind. Verb.

*Canicula,* Caniculæ æstus Od. i. 17, 17. Flagrantis atrox hora Caniculæ Od. iii. 13, 9.

*Canidia* (*mulier venefica*). An malas Canidia tractavit dapes? Epod. 3, 8. Velut illis (*cibis*) Canidia afflasset pejor serpentibus Afris Sat. ii. 8, 95. Canidia (*minitatur*), quibus est inimica, venenum Sat. ii. 1, 48. Brevibus implicita viperis crines et incomtum caput Epod. 5, 15. Irresectum sæva dente livido rodens pollicem ibid. 48. Vidi egomet nigra succinctam vadere palla Canidiam Sat. i. 8, 24. Canidiæ dentes excidere videres ibid. 48. *In eam* Epod. 5 et 17.

*Canis:* vid. Ind. Verb.

*Canis* (*cognomen Avidieni*). Sat. ii. 2, 56.

*Cantaber.* Agrippæ virtute cecidit Ep. i. 12, 26. Non ante domabilis Od. iv. 14, 41. Servit Hispanæ vetus hostis oræ sera domitus catena Od. iii. 8, 22. Bellicosus Od. ii. 11. 1. Indoctus juga ferre nostra Od. ii. 6, 2.

*Cantabricus.* Bella Ep. i. 18, 55.

*Canusinus.* More bilinguis Sat. i. 10, 30.

*Canusium.* Sat. i. 5, 91; Sat. ii. 3, 168.

*Capito* (*Fonteius*). Ad unguem factus homo Sat. i. 5, 32.

*Capitolinus.* Mentio si qua de Capitolini furtis injecta Petillî te coram fuerit; defendas,—me Capitolinus convictore usus amicoque a puero est Sat. i. 4, 94, 96.

*Capitolium.* Fulgens Od. iii. 3, 42. Vel nos in Capitolium vel in mare proximum gemmas mittamus Od. iii. 24, 45. Dum Capitolio regina dementes ruinas parabat Od. i. 37, 6. Neque res bellica Deliis ornatum foliis ducem ostendet Capitolio Od. iv. 3, 9. Dum Capitolium scandet cum tacita virgine pontifex Od. iii. 30, 8.

*Cappadox.* Mancipiis locuples eget æris Ep. i. 6, 39.

*Capra:* vid. Ind. Verb.

*Capricornus.* Tyrannus Hesperiæ Capricornus undæ Od. ii. 17, 20.

*Caprius.* Sat. i. 4, 66.

*Capua.* Æmula virtus Capuæ Epod. 16, 5. Hinc Mulæ Capuæ clitellas tempore ponunt Sat. i. 5, 47. Qui Capua Romam petit Ep. i. 11, 11.

*Carinæ.* Ep. i. 7, 48.

*Carpathius.* Carpathii maris æquora Od. iv. 5, 10. Carpathium pelagus Od. i. 35, 8.

*Carthago.* Magna Od. iii. 5, 39. Stipendia Carthaginis impiæ Od. iv. 8, 17. Non ut superbas invidæ Carthaginis Romanus arces ureret Epod. 7, 5. Qui duxit ab oppressa meritum Carthagine nomen Sat. ii. 1, 66. Cui (*Africano*) super Carthagine virtus

sepulcrum condidit Epod. 9, 25. Carthagini jam non ego nuncios mittam superbos Od. iv. 4, 69.

*Cascellius* (*Aulus*). Ep. ad Pis. 371.

*Caspius*. Mare Od. ii. 9, 2.

*Cassius Parmensis*. Scribere quod Cassî Parmensis opuscula vincat Ep. i. 4, 3.

*Cassius Severus*. Ad eum Epod. 6.

*Castalia*. Castaliæ rore puro lavit crines solutos Od. iii. 4, 61.

*Castor* (*Jovis ex Leda filius*). Romulus et cum Castore Pollux post ingentia facta Deorum in templa recepti Ep. ii. 1, 5. Fraterque magni Castoris Epod. 17, 43. Infamis Helenæ Castor offensus vice ibid. 42. Uti Græcia Castoris et magni memor Herculis Od. iv. 5, 35. Gaudet equis Sat. ii. 1, 26.

*Castor* (*gladiator*). Ep. i. 18, 19.

*Catellus*. Sat. ii. 3, 259.

*Catia*. Sat. i. 2, 95.

*Catienus*. Catienis mille ducentis "*Mater, te appello*" clamantibus Sat. ii. 3, 61.

*Catilus*. Circa mite solum Tiburis et mœnia Catili Od. i. 18, 2.

*Catius*. Sat. ii. 4, 1; ibid. 88.

*Cato* (*Censorius, M.*). Pricus Od. iii. 21, 11. Intonsus Od. ii. 15, 11. Quum lingua Catonis et Ennî sermonem patrium ditaverit Ep. ad Pis. 56. Priscis memorata Catonibus atque Cethegis nunc situs informis premit Ep. ii. 2, 117. Sententia dia Catonis Sat. i. 2, 32. Teste Catone, defensore tuo Sat. i. 10, 1.

*Cato* (*Uticensis, M.*). Si quis vultu torvo ferus, et pede nudo, exiguæque togæ simulet textore Catonem, virtutemne repræsentet moresque Catonis? Ep. i. 19, 13, 14. Præter atrocem animum Catonis Od. ii. 1, 24. Catonis nobile letum Od. i. 12, 35.

*Catullus*. Sat. i. 10, 19.

*Caucasus*. Inhospitalis Epod. 1, 12; Od. i. 22, 7.

*Caudium*. Sat. i. 5, 51.

*Cecropius* (*Atheniensis*). Cecropiæ domus opprobrium .Od. iv. 12, 6. Cothurnus Od. ii. 1, 12.

*Celsus* (*poeto plagiarius*). Ep. i. 3, 15. cf. *Albinovanus*.

*Censorinus* (*C. Martius*). *Ad eum* Od. iv. 8.

*Centaureus*. Centaurea cum Lapithis rixa Od. i. 18, 8.

*Centaurus*. Nobilis (*Chiron*) ut grandi cecinit Centaurus alumno Epod. 13, 11. Per quos cecidere justa morte Centauri Od. iv. 2, 15.

*Ceraunia*. Alta Od. i. 3, 20.

*Cerberus*. Insons Od. ii. 19, 20. Immanis janitor aulæ Od. iii. 11, 17.

*Ceres*. Qui Cereris sacrum vulgarit arcanæ Od. iii. 2, 26. Fertilis Tellus spicea donet Cererem corona Carm. Sæc. 30. Ut Attica virgo cum sacris Cereris, procedit fuscus Hydaspes Sat. ii. 8, 14. Nutrit rura Ceres almaque Faustitas Od. iv. 5, 18. Ac venerata Ceres, ita culmo surgeret alto Sat. ii. 2, 124. Reddit ubi Cererem tellus inarata quotannis Epod. 16, 43. Immetata quibus jugera liberas fruges et Cererem ferunt Od. iii. 24, 13.

*Cerinthus*. Sat. i. 2, 81.

*Cervius* (*calumniator*). Sat. ii. 1, 47

*Cervius* (*Horatii in Sabinis vicinus*). Sat. ii. 6, 77.
*Cethegus* (*M. Cornelius*). Prisci Ep. ii. 2, 117. Cinctuti Ep. ad Pis. 50.
*Ceus.* Ceæ munera næniæ Od. ii. 1, 38. Non Pindaricæ latent Ceæque Camenæ Od. iv. 9, 8.
*Charybdis.* Ep. ad Pis. 145. Ah miser, quanta laboras in Charybdi! Od. i. 27, 19.
*Chia* (*puellæ nomen proprium*). Docta psallere Od. iv. 13, 7.
*Chimæra.* Chimæræ spiritus igneæ Od. ii. 17, 13, Tremendæ flamma Chimæræ Od. iv. 2, 16. Triformis Od. i. 27, 24.
*Chios.* Ep. i. 11, 1; ibid. 21.
*Chius.* Affer huc, puer, scyphos et Chia vina Epod. 9, 34. Chium maris expers Sat. ii. 8, 15. Cocto (*juri*) Chium sic convenit ibid, 48. Ut Chio nota si commixta Falerni est Sat. i. 10, 24. Positis intus Chii veterisque Falerni mille cadis Sat. ii. 3, 115. Quo Chium pretio cadum mercemur Od. iii. 19, 5.
*Chloe.* Flava Od. iii. 9, 19. Me nunc Cressa Chloe regit, dulces docta modos ibid. 9. Suspirare Chloen, et miseram tuis dicens ignibus uri Od. iii. 7, 10. Neque erat Lydia post Chloen Od. iii. 9, 6. *Ad eam* Od. i. 23.
*Chloris.* Albo sic humero nitens, ut pura nocturno renidet luna mari Od. ii. 5, 18. *Ad eam* Od. iii. 15.
*Chœrilus.* Gratus Alexandro fuit ille Chœrilus Ep. ii. 1, 232. Ft Chœrilus ille, quem bis terque bonum cum risu miror Ep. ad Pis. 357.
*Chremes.* Avarus Epod. 1, 33. Iratus Chremes tumido delitigat ore Ep. ad Pis. 94. Davus Chremeta eludens senem Sat. i. 10, 40.
*Chrysippus.* Chrysippi porticus et grex Sat. ii. 3, 44. Qui, quid sit pulchrum—planius ac melius Chrysippo et Crantore dicit Ep. i. 2, 4. Non nosti quid pater Chrysippus dicat Sat. i. 3, 127. Hoc quoque vulgus Chrysippus ponit fecunda in gente Menenî Sat. ii. 3, 287.
*Cibiraticus.* Negotia Ep. i. 6, 33.
*Cicirrus.* Sat. i. 5, 52.
*Cicuta.* Adde Cicutæ nodosi tabulas centum Sat. ii. 3, 69. Tu Nomentanum, tu ne sequerere Cicutam ibid. 175.
*Cinara.* Qualis eram sub regno Cinaræ Od. iv. 1, 4. Felix post Cinaram, notaque et artium gratarum facies? Od. iv. 13, 21. Quem scis immunem Cinaræ placuisse rapaci Ep. i. 14, 33. Inter vina fugam Cinaræ mœrer protervæ Ep. i. 7, 28. Sed Cinaræ breves annos fata dederunt Od. iv. 13, 22.
*Circæus.* Mœnia (*Tusculum*) Epod. 1, 30.
*Circe.* Circes pocula Ep. i. 2, 23. Vitræ Od. i. 17, 20. Volente Circa Epod. 17, 17.
*Circeii.* Ostrea Circeiis oriuntur Sat. ii. 4, 33.
*Claudius.* Barbarorum Claudius agmina vasto diruit impetu Od. iv. 14, 29, Augusti privignus Ep. i. 3, 2. Claudî virtute Neronis Armenius cecidit Ep. i. 12, 26. Claudi Ep. i. 9, 1.
*Claudius.* Nil. Claudiæ non perficient manus Od. iv. 4, 73.
*Clazomenæ.* Sat. i. 7, 5.
*Cleopatra.* Sat. i. 37. 7.

*Clio.* Od. i. 12, 2.

*Clusinus.* Clusinis fontibus Epist. i. 15, 9.

*Cocceius Nerva* (jurisconsultus). Sat. i. 5, 28. Cocceii plenissima villa ib. 50.

*Cocytos.* Ater, flumine languido errans Od. ii. 14, 17.

*Codrus.* Pro patria non timidus mori Od. iii. 19, 2.

*Cœlius.* Sat i. 4, 69.

*Colchis.* Impudica (*Medea*) Epod. 16, 58.

*Colchus.* Od. ii. 20, 17; Ep. ad Pis. 118. Colchi monstrum submisere Od. iv. 4, 63. Colcha venena Od. ii. 13, 8.

*Colophon.* Epist. i. 11, 3.

*Concanus.* Concanum lætum equino sanguine Od. iii. 4, 34.

*Copia.* Aurea fruges Italiæ pleno defudit cornu Epist. i. 12, 29. Beata pleno cornu apparet C. S. 60.

*Corœnus.* Sat. ii. 5, 57.

*Corinthus.* Captiva Epist. ii. 1. 193. Corinthi bimaris mœnia Od. i. 7, 2. Corinthum Epist. i. 17, 36.

*Corvinus.* Vid. *Messala.*

*Corybantes.* Od. i. 16, 8.

*Corycius.* Crocus Sat. ii. 4, 68.

*Cotiso.* Cotisonis Daci agmen occidit Od. iii. 8, 18.

*Cotyttius.* Cotyttia (*sacra*) Epod. 17, 56.

*Cous.* Amyntas Epod. 12, 18. Coa fœcula Sat. ii. 8, 9. Coo (sc. *vino*) albo Sat. ii. 4, 29. Coæ purpuræ Od. iv. 13, 13. Cois (*vestibus*) Sat. i. 2, 101.

*Cragus.* Viridis Od. i. 21, 8.

*Crantor.* Epist. i. 2, 4.

*Crassus.* Crassi miles Od. iii. 5, 5.

*Craterus.* Sat. ii. 3, 161.

*Cratinus.* Sat. i. 4, 1. Vini potor insignis Epist. i. 19, 1.

*Creon.* Creontis magni filia Epod. 5, 64.

*Cressus.* Cressa nota Od. i. 36, 10.

*Creta.* Creten centum urbibus potentem Od, iii. 27, 34. Centum urbibus nobilem Epod. 9, 29.

*Creticus.* Creticum mare Od. i. 26, 2.

*Crispinus.* Minimo me provocat Sat. i. 4, 14. Crispini lippi scrinia Sat. i. 1, 120. Janitor Sat. ii. 7, 45. Crispinum ineptum Sat. i. 3, 139.

*Crœsus.* Crœsi Sardis regia Epist. i. 11, 2.

*Cumæ.* Epist. i. 15, 11.

*Cupido.* Circumvolat Venerem Od. i. 2, 34. Ferus Od. ii. 8, 14. Cupidinis liberi sacrum Epod. 17, 57. Cupidinem lentum sollicitas Od. iv. 15, 5. Cupidinum dulcium mater sæva Od. iv. 1, 5. cf. Od. i. 19, 1.—Cupido sordidus (*avaritia*) Od. ii. 16, 15.

*Cupiennius Libo.* Mirator cunni albi Sat. i, 2, 36.

*Curius Dentatus* (*M.*). Curium incomtis capillis Od. i. 12, 41. Maribus Curiis Epist. i. 1, 64.

*Curtillus.* Sat. ii. 8, 52.

*Cyclades.* Cycladas nitentes Od. i. 14, 20. Fulgentes Od. iii. 23, 14.

*Cyclops* (*Polyphemus*). Ep. ad Pis. 145. Cyclopa agrestem

Epist. ii. 2, 125. Cyclopum graves officinas Od. i. 4, 7.—Cyclopa saltaret Sat. i. 5, 63. Agrestem movetur Epist. ii. 2, 125.

*Cydonius.* Accus Od. iv. 9, 17.

*Cylleneus.* Cyllenea fide Epod. 13, 13.

*Cynthius.* Cynthiæ (*Dianæ*) celeris spicula Od. iii. 28, 12. Cynthium (*Apollinem*) intonsum Od. i. 11, 2.

*Cyprius.* Trabe Od. i. 1, 13. Merces Od. iii. 29, 60.

*Cyprus.* Diva potens Cypri Od. i. 3, 1. In me tota ruens Venus Cyprum deseruit Od. i. 19, 10. Sperne dilectam Cypron, Od. i. 30, 2. Quæ beatam, Diva, tenes Cyprum Od. iii. 26, 9.

*Cyrus* (*Persici regni conditor*). Cyri solio redditus Od. ii. 2, 17. Regnata Cyro Bactra Od. iii. 29, 27.

*Cyrus* (*juvenis protervus*). Insignem tenui fronte Lycorida Cyri torret amor, Cyrus in asperam declinat Pholoen Od. i. 33, 6. Nec metues protervum suspecta Cyrum Od. i. 17, 25.

*Cythereus.* Venus Od. i. 4, 5. Cythereæ puer ales Od. iii. 12, 3.

## D

*Dacus.* Asper Od. i. 35, 9. Qui dissimulat metum Marsæ cohortis Dacus Od. ii. 20, 18. Pæne occupatam seditionibus delevit urbem Dacus et Æthiops Od. iii. 6, 14. O bone, numquid de Dacis audisti? Sat. ii. 6, 53.

*Dædaleus.* Icarus Od. ii. 20, 13. Ceratis ope Dædalea nititur pennis Od. iv. 2, 2.

*Dædalus.* Expertus vacuum Dædalus aera pennis Od. i. 3, 34.

*Dalmaticus.* Triumphus Od. ii. 1, 16.

*Dama.* Ergo nunc Dama sodalis nusquam est? Sat. ii. 5, 101. Tune, Syri, Damæ, aut Dionysî filius Sat. i. 6, 38. Utne tegam spurco Damæ latus? Sat. ii. 5, 18. Prodis ex judice Dama turpis Sat. ii. 7, 54.

*Damalis.* Multi Damalis meri Od. i. 36, 13. Lascivis hederis ambitiosior ibid. 18. In Damalin putres deponent oculos ibid. 17.

*Damasippus.* Insanit veteres statuas Damasippus emendo Sat. ii. 3, 64. Integer est mentis Damasippi creditor? ibid. 65. Dî te, Damasippe, Deæque donent tonsore ibid. 16. Teneas, Damasippe, tuis te ibid. 324.

*Danae.* Inclusa Od. iii. 16, 1.

*Danaus.* Danai genus infame Od. ii. 14, 18. Puellæ Od. iii. 11, 23.

*Danubius.* Qui profundum Danubium bibunt Od. iv. 15, 21.

*Dardanus* (*Trojanus*). Gens Od. i. 15 10. Turres Od. iv. 6, 7.

*Daunias.* Militaris Od. i. 22, 14.

*Daunius.* Dauniæ defende decus Camenæ Od. iv. 6, 27. Cædes Od. ii. 1, 34.

*Daunus.* Pauper aquæ Od. iii. 30, 11. Appulus Od. iv. 14, 26.

*Davus.* Davus sis comicus Sat. ii. 5. 91. Davus eludens Chremeta Sat. i. 10, 40. Nequam et cessator Davus Sat. ii. 7, 100. Te conjux aliena capit; meretricula Davum ibid. 46. Davusne? Ita. Davus, amicum mancipium domino ibid. 2. Davusne loquatur, an heros Ep. ad Pis. 114. Davusne loquatur, an custos famulusque Dei Silenus alumni ibid. 237.

*December.* Redeunt Decembres Od. iii. 18, 10. Hic tertius December Epod. 11, 5; Sat. ii. 7, 4.
*Decius.* Novus Sat. i. 6, 20.
*Decor:* vid. Ind. Verb.
*Deiphobus.* Acer Od. iv. 9, 22.
*Delius.* Apollo Od. iii. 4, 64. Deliæ tutela Deæ Od. iv. 8, 33. Deliis ornatus foliis Od. iv. 3, 6.
*Dellius* (*Q.*) *Ad eum* Od. ii. 3.
*Delos.* Natalis Delos Apollinis Od. i. 21, 10.
*Delphi.* Apolline insignes Od. i. 7, 3. Delphi sortilegi Ep. ad Pis. 219.
*Delphicus.* Laurus Od. iii. 30, 15.
*Demetrius* (*modulator*). Sat. i. 10, 79; ibid. 90.
*Demetrius* (*servus Philippi*). Ep. i. 7, 52.
*Democritus.* Si foret in terris, rideret Democritus Ep. ii. 1, 194. Excludit sanos Helicone poetas Democritus Ep. ad Pis. 297. Si Democriti pecus edit agellos cultaque Ep. i. 12, 12.
*Diana.* Celebris Od. ii. 12, 20. Iracunda Ep. ad Pis. 454. Silvarum potens Carm. Sæc. 1. Infernis neque enim tenebris Diana pudicum liberat Hippolytum Od. iv. 7, 25. Quæ Aventinum tenet Algidumque, Diana Carm. Sæc. 70. Diana, quæ silentium regis Epod. 5, 51. Ara Dianæ Ep. ad. Pis. 16. Dianæ dicere laudes Carm. Sæc. 75. Integræ tentator Orion Dianæ Od. iii. 4, 71. Per Dianæ non movenda numina Epod. 17, 3. *In eam.* Od. i. 21, *et* Od. iii. 22.
*Diespitur.* Per purum tonantes egit equos Od. i. 34, 5. Sæpe Diespiter neglectus incesto addidit integrum Od. iii. 2, 29.
*Digentia.* Gelidus rivus Ep. i. 18, 104.
*Dindymene.* Od. i. 16, 5.
*Diomedes.* Reditus Diomedis ab iteritu Meleagri Ep. ad Pis. 146. Qui locus a forti Diomede est conditus olim Sat. i. 5, 92. Aut si disparibus bellum incidat, ut Diomedi cum Lycio Glauco Sat. i. 7, 16.
*Dionæus.* Antrum Od. ii. 1, 39.
*Dionysius.* Dionysî filius Sat. i. 6, 38.
*Dircæus.* Cycnus Od. iv. 2. 25.
*Dolichos* (*gladiator*). Ep. i. 18, 19.
*Dorius.* Carmen Epod. 9, 6.
*Dossennus.* Ep. ii. 1, 173.
*Drusus.* Videre Rhætis bella sub Alpibus gerentem Vindelici Od. iv. 4, 18. Drusus Genaunos Breunosque et arces Alpibus impositas dejecit Od. iv. 14, 10.

E

*Echionius.* Thebæ Od. iv. 4, 64.
*Edoni.* Od. ii. 7, 27.
*Egeria.* Sat. i. 2, 126.
*Electra.* Sat. ii. 3, 140.
*Eleus.* Palma Od. iv. 2, 17.
*Empedocles.* Empedocles, an Stertinium deliret acumen Ep. i. 12, 20. Ardentem frigidus Ætnam insiluit Ep. ad Pis. 465.

*Enceladus.* Jaculator audax Od. iii. 4, 56.
*Enipeus.* Od. iii. 7, 23.
*Ennius* (*Q.*). Pater nunquam, nisi potus, ad arma prosiluit dicenda Ep. i. 19, 7. Et sapiens et fortis et alter Homerus Ep. ii. 1, 50. Versus Ennî gravitate minores Sat. i. 10, 54. Quum lingua Catonis et Ennî sermonem patrium ditaverit Ep. ad Pis. 56. In scenam missi magno cum pondere versus ibid. 259.
*Eous.* Partes Od. i. 35, 31. Fluctus Epod. 2, 51.
*Ephesus.* Od. i. 7, 2.
*Epicharmus.* Siculus Ep. ii. 1, 58.
*Epicurus.* Epicuri de grege porcus Ep. i. 4, 16.
*Epidaurius.* Serpens Sat. i. 3, 27.
*Erycina.* Ridens Od. i. 2, 33.
*Erymanthus.* Nigræ Erymanthi silvæ Od. i. 21, 7.
*Esquiliæ.* Atræ Sat. ii. 6, 33. Salubres Sat. i. 8, 14.
*Esquilinus.* Esquilini pontifex veneficî Epod. 17, 58. Esquilinæ alites Epod. 5, 100.
*Etruscus.* Etrusca Porcenæ manus Epod. 16, 4. Etruscum mare Od. iii. 29, 35. Litus Carm. Sæc. 38; Od. i. 2, 14. Litora Epod. 16, 40. Fines Sat. i. 6, 1. Etrusci Cassî ingenium Sat. i. 10, 61.
*Eumenides.* Intorti capillis Eumenidum angues Od. ii. 13, 36.
*Eupolis.* Eupolis atque Cratinus, Aristophanesque, poetæ Sat. i. 4, 1. Quorsum pertinuit, Eupolin, Archilochum, comites educere tantos? Sat. ii. 3, 12.
*Europe* (*Agenoris filia*). Europe niveum doloso credidit tauro latus Od. iii. 27, 25. Vilis Europe, pater urget absens ibid. 57.
*Europa.* Qua medius liquor secernit Europen ab Afro Od. iii. 3, 47.
*Eurus.* Quæcunque minabitur Eurus fluctibus Hesperiis Od. i. 28, 25. Vel Eurus per Siculas equitavit undas Od. iv. 4, 43. Niger Epod. 10, 5. Aquosus Epod. 16, 56. Hiemis sodalis Od. i. 25, 20. Agens nimbos Od. ii. 16, 23. Demissa tempestas ab Euro Od. iii. 17, 11. Impulsa cupressus Euro Od. iv. 6, 10.
*Euterpe.* Od. i. 1, 33.
*Eutrapelus* (*P. Volumnius*). Ep. i. 18, 31.
*Evander.* Catillus Evandri manibus tritus Sat. i. 3, 91.
*Evias.* Non secus in jugis exsomnis stupet Evias Od. iii. 25, 9.
*Evius.* Sithoniis non levis Od. i. 18, 9. Dissipat Evius curas edaces Od. ii. 11, 17.

## F

*Fabia* (*tribus*). Ep. i. 6, 52.
*Fabius.* Loquax Sat. i. 1, 14. Fabio vel judice vincam Sat. i. 2, 134.
*Fabricius* (*C.*). Od. i. 12, 40.
*Fabricius.* Pons Sat. ii. 3, 36.
*Falernus* (*sc. vinum*). Severum Od. i. 27, 10. Mustum Sat. ii. 4, 19. Ardens Od. ii. 11, 19. Vetus Sat. ii. 3, 115. Hymettia mella Falerno diluta Sat. ii. 2, 15. Bibulus liquidi Falerni Ep. i. 14, 34. Potores bibuli Falerni Ep. i. 18, 91. Albanum sive Faler-

num te magis appositis delectat Sat. ii. 8, 16. Te bearis interiore nota Falerni Od. ii. 3, 8. Chio nota si commixta Falerni est Sat. i. 10, 24. Fæx Sat. ii. 4, 55. Vitis Od. iii. 1, 43; Od. i. 20, 10. Uvæ Od. ii. 6, 19. Arat Falerni mille fundi jugera Epod. 4, 13.

*Fannius* (*Quadratus*). Beatus ultro delatis capsis et imagine Sat. i. 4, 21. Ineptus Hermogenis conviva Tigellî Sat. i. 10, 80.

*Faunus.* Velox Od. i. 17, 2. Mercurialium custos virorum Od. ii. 17, 28. Nympharum fugientium amator Od. iii. 18, 1. In umbrosis Fauno decet immolare lucis Od. i. 4, 11. Silvis deducti Fauni Ep. ad Pis. 244. Male sanos adscripsit Liber Satyris Faunisque poetas Ep. i. 19, 4. *Ad Faunum* Od. iii. 18.

*Fausta.* Sat. i. 2, 64.

*Faustitas :* vid. Ind. Verb.

*Favonius.* Solvitur acris hiems grata vice veris et Favonî Od. i. 4, 1. Candidi Od. iii. 7, 2.

*Febris :* vid. Ind. Verb.

*Ferentinum.* Ep. i. 17, 8.

*Feronia.* Sat. i. 5, 24.

*Fescenninus.* Licentia Ep. ii. 1, 145.

*Fidenæ.* Gabiis desertior atque Fidenis vicus Ep. i. 11, 8.

*Fides :* vid. Ind. Verb.

*Flaccus* (*Horatius*). Si quid in Flacco viri est Epod. 15, 12. Flacci verba per attentam non ibunt Cæsaris aurem Sat. ii. 1, 18.

*Flavius.* Noluit in Flavî ludum me mittere Sat. i. 6, 72.

*Florus* (*Julius*). *Ad eum* Ep. i. 3, *et* Ep. ii. 2.

*Folia.* Ariminensis Epod. 5, 42.

*Fonteius.* Ad unguem factus homo Sat. i. 5, 32.

*Forentum.* Arvum pingue humilis Forenti Od. iii. 4. 16.

*Formiæ.* Formiarum mœnia Od. iii. 17, 6.

*Formianus.* Colles Od. i. 20, 11.

*Fors :* vid. Ind. Verb.

*Fortuna :* vid. Ind. Verb.

*Forum :* vid. Ind. Verb.

*Fufidius.* Sat. i. 2, 12.

*Fufius.* Ebrius Sat. ii. 3, 60.

*Fulvius* (*celebris gladiator*). Sat. ii. 7, 96.

*Fundanius* (*C.*). Sat. i. 10, 42; Sat. ii. 8, 19.

*Fundi.* Sat. i. 5, 34.

*Furia.* Malis demens actus Furiis Sat. ii. 3, 135. Dant alios Furiæ torvo spectacula Marti Od. i. 28, 17. Ut, non testis inultus, obruerim voces Furiarum Sat. i. 8, 45. Vocando hanc Furiam Sat. ii. 3, 141.

*Furialis.* Caput Od. iii. 11, 17.

*Furius.* Grande malum Furius, si quid se judice certes Sat. ii. 1, 49. Furius hibernas cana nive conspuet Alpes Sat. ii. 5, 41.

*Furnius.* Sat. i. 10, 86.

*Fuscus :* vid. *Aristius.*

## G

*Gabii.* Gabiis desertior atque Fidenis vicus Ep. i. 11, 7. Gabios petunt Ep. i. 15, 9. Puer natus Tibure vel Gabiis Ep. ii. 2, 3.

Fœdera regum vel Gabiis vel cum rigidis æquata Sabinis Ep. ii. 1, 25.

*Gades.* Remotæ Od. ii. 2, 11. Gades aditure mecum Od. ii. 6, 1.

*Gætulus.* Leo. Od. i. 23, 10. Leæna Od. iii. 20, 2. Murex Ep. ii. 2, 181. Syrtes Od. ii. 20, 15.

*Galæsus.* Dulce pellitis ovibus Galæsi flumen Od. ii. 6, 10.

*Galathea. Ad eam* Od. iii. 27.

*Galba* (*Serv.*). Sat. i. 2, 46.

*Galli.* 1, *Galliæ incolæ:* fracta pereuntes cuspide Galli Sat. ii. 1, 14. 2, *Gallo-Græci:* verterunt bis mille equos Galli Cæsarem canentes Epod. 9, 18. 3, *Cybeles sacerdotes:* Sat. i. 2, 121.

*Gallia.* Galliæ non paventis funera Od. iv. 14, 49.

*Gallicus.* Gallica nec lupatis temperat ora frenis Od. i. 8, 6. Pascua Od. iii. 16, 35.

*Gallina.* Threx Sat. ii. 6, 44.

*Gallonius.* Præco Sat. ii. 2, 47.

*Ganymedes.* Flavus Od. iv. 4, 4.

*Garganus.* Querceta Gargani Od. ii. 9, 7.

*Garganus.* Nemus Ep. ii. 1, 202.

*Gargilius.* Ep. i. 6, 58.

*Geloni.* Ultimi Od. ii. 20, 19. Intra præscriptum Gelonos exiguis equitare campis Od. ii. 9, 23. Pharetrati Od. iii. 4, 35.

*Genauni.* Genauni, implacidum genus Od. iv. 14, 10.

*Genitalis.* Sive tu Lucina probas vocari, seu Genitalis Carm. Sæc. 16.

*Genius.* Comes natale qui temperat astrum Ep. ii. 2, 187. Cœpit vino diurno placari Genius Ep. ad Pis. 210. Floribus et vino piabant Genium Ep. ii. 1, 144. Cras Genium mero curabis et porco bimestri Od. iii. 17, 14. Te per Genium obsecro Ep. i. 7, 94.

*Germania.* Horrida Od. iv. 5, 26. Fera Epod. 16, 7.

*Geryon.* Ter amplus Od. ii. 14, 8.

*Getæ.* Edicta rumpent Julia, non Getæ Od. iv. 15, 22. Rigidi Od. iii. 24, 11.

*Gigantes.* Cohors Gigantum impia Od. ii. 19, 22.

*Glaucus.* Lycius Sat. i. 7, 17.

*Glycera.* 1, *Tibulli amica:* immitis Od. i. 33, 2. 2, *Horatii amica:* vocans ture te multo Od. i. 30, 3. Me lentus Glyceræ torret amor meæ Od. iii. 19, 28. *De ea* Od. i. 19.

*Glycon.* Invicti membra Glyconis Ep. i. 1, 30.

*Gnatia.* Lymphis iratis exstructa Sat. i. 5, 97.

*Gnidius.* Gyges Od. ii. 5, 20.

*Gnidos.* Regina Gnidi Paphique Od. i. 30, 1. Quæ Gnidon fulgentesque tenet Cycladas Od. iii. 28, 13.

*Gnosius.* Calami spicula Gnosii Od. i. 15, 17.

*Gorgonius* (*C.*). Pastillos Rufillus olet, Gorgonius hirsum Sat. i. 2, 27; Sat. i. 4, 92.

*Gracchus* (*Tib.*). Ep. ii. 2, 89.

*Græcia.* Quam multo repetet Græcia milite Od. i. 15, 6. Græcia Castoris et magni memor Herculis Od. iv. 5, 35. Longo collisa duello Ep. i. 2, 7. Positis bellis nugari cœpit Ep. ii. 1, 93. Græcia capta ferum victorem cepit ibid. 156.

*Græcus.* Aristippus Sat. ii. 3, 100. At Græcus, postquam est Italo perfusus aceto, Persius exclamat Sat. i. 7, 32. Quia Græcorum sunt antiquissima quæque scripta vel optima Ep. ii. 1, 28. Heliodorus Græcorum longe doctissimus Sat. i. 5, 3. Græcis intacti carminis auctor Sat. i. 10, 66. Magnas Græcorum malis implere catervas ibid. 35. Serus enim Græcis admovit acumina chartis Ep. ii. 1, 161. Litterulis Græcis imbutus Ep. ii. 2, 7. Versiculi Sat. i. 10, 31. Quod verbis Græca Latinis miscuit ibid. 20. Habebunt verba fidem, si Græco fonte cadant Ep. ad Pis. 53. Exemplaria ibid. 268. Vestigia ibid. 286. Testa Od. i. 20, 2. Trochus Od. iii. 24, 57.

*Graius.* Graiis dedit ore rotundo Musa loqui Ep. ad Pis. 323. Prædia fortium Graiorum Od. iv. 8, 4. Graia victorum manus Epod. 10, 12. Comœnæ Od. ii. 16, 38. Quod si tam Graiis novitas invisa fuisset Ep. ii. 1, 90.

*Gratia.* Cum Nymphis audet ducere choros Od. iv. 7, 5. Nudis juncta sororibus Od. iii. 19, 16. Solutis Gratiæ zonis Od. i. 30, 6. Junctæ Nymphis Gratiæ decentes Od. i. 4, 6. Segnes nodum solvere Od. iii. 21, 22.

*Grosphus* (*Pompeius*). Utere Pompeio Grospho; et, si quid petet ultro, defer: nil Grosphus nisiverum orabit et æquum Ep. i. 12, 22, 23. *Ad eum* Od. ii. 16, *script.*

*Gyges* (*unus ex Gigantibus*). Centimanus Od. ii. 17, 14; Od. iii. 4, 69.

*Gyges.* Gnidius Od. ii. 5, 20. Constantis juvenis fide Od. iii. 7, 5.

## H

*Hadria sive Adria.* Inquietus Od. iii. 3, 5. Raucus Od. ii. 14, 14. Curvans Calabros sinus Od. i. 33, 15. Improbo iracundior Hadria Od. iii. 9, 23. Adversarius est frater; lacus, Adria Ep. i. 18, 63. Ater Hadriæ sinus Od. iii. 27, 19. Arbiter Hadriæ Od. i 3, 15. Quid bellicosus Cantaber et Scythes cogitet, Hadria divisus objecto Od. ii. 11, 2.

*Hadrianus.* Mare Od. i. 16, 4.

*Hæmonia.* Nivalis Od. i. 37, 20.

*Hæmus.* Gelidus Od. i. 12, 6.

*Hagna.* Polypus Hagnæ Sat. i. 3, 40.

*Hannibal.* Perfidus Od. iv. 4, 49. Parentibus abominatus Epod. 16, 8. Rejectæ retrorsum Hannibalis minæ Od. iv. 8, 16. Durus Od. ii. 12, 2. Dirus Od. iii. 6, 36.

*Harpyiæ.* Rapaces Sat. ii. 2, 40.

*Hasdrubal.* Devictus Od. iv. 4, 38. Hasdrubale interemto ibid. 72.

*Hebrus.* Ut nec. frigidior Thracam nec purior ambiat Hebrus Ep. i. 16, 13. Nivali compede vinctus Ep. i. 3, 3. Evias Hebrum prospiciens Od. iii. 25, 10.

*Hebrus* (*adolescens formosus*). Liparæi nitor Hebri Od. iii. 12, 5.

*Hecate.* Sat. i. 8, 33.

*Hector.* Ademtus Od. ii. 4, 10. Ferox Od. iv. 9, 22. Homicida Epod. 17, 12. Priamides Sat. i. 7, 12.

*Hectoreus.* Pugnaces Achivos Hectoreis opibus refringit Od. iii. 3, 26.

*Helena.* Lacæna Od. iv. 9, 16. Fratres Helenæ, lucida sidera Od. i. 3, 2. Infamis Helenæ Castor offensus vice Epod. 17, 42. Hospita Od. i. 15, 2. Fuit ante Helenam cunnus deterrima belli causa Sat. i. 3, 107.

*Helicon.* Umbrosæ Heliconis oræ Od. i. 12, 5. Virens Ep. ii. 1, 218. Exclusit sanos Helicone poetas Democritus Ep. ad Pis. 296.

*Heliodorus.* Rhetor Heliodorus Græcorum longe doctissimus Sat. i. 5, 2.

*Hellas* (*puella*). Sat. ii. 3, 277.

*Hercules.* Magnus Od. iv. 5, 36. Vagus Od. iii. 2, 9. Impiger Od. iv. 8, 30. Atro delibutus Nessi cruore Epod. 17, 31. Herculis ritu morte venalem petiisse laurum Od. iii. 14, 1. Efficax Epod. 3, 17. Veianius, armis Herculis ad postem fixis, latet abditus agro Ep. i. 1, 5. Vinci dolens Od. iv. 4, 62. Dives amico Hercule Sat. ii. 6, 13.

*Herculeus.* Labor Od. i. 3, 36. Domiti Herculea manu Telluris juvenes Od. ii. 12, 6.

*Hermogenes* (*Tigellius M.*). Quos neque pulcher Hermogenes unquam legit Sat. i. 10, 18. Cantor atque optimus est modulator Sat. i. 3, 129. Fannius Hermogenis conviva Tigellî Sat. i. 10, 80. Invideat quod et Hermogenes, ego canto Sat. i. 9, 25. Queis manus insudet vulgi, Hermonegisque Tigellî Sat. i. 4, 72.

*Herodes.* Herodis palmeta pinguia Ep. ii. 2, 184.

*Hesperia.* 1, *Italia:* Dî multa neglecti dederunt Hesperiæ mala luctuosæ Od. iii. 6, 8. Dux bone, ferias præstes Hesperiæ! Od. iv. 5, 38. 2, *Hispania:* Hesperia sospes ab ultima Od. i. 36, 4.

*Hesperius.* 1, *de Italia:* fluctus Od. i. 28, 26. Auditus Medis Hesperiæ sonitus ruinæ Od. ii. 1, 32. 2, *de Hispania:* tyrannus Hesperiæ Capricornus undæ Od. ii. 17, 20. Ad ortum solis ab Hesperio cubili Od. iv. 15, 16.

*Hippolyte.* Magnessa Od. iii. 7, 18.

*Hippolytus.* Pudicus Od. iv. 7, 26.

*Hirpinus* (*Quinctius*). *Ad eum* Od. ii. 11, *et* Ep. i. 16.

*Hispanus.* Navis Hispanæ magister Od. iii. 6, 31. Hispanæ vetus hostis oræ Od. iii. 8, 21. Cæsar Hispana repetit Penates victor ab ora Od. iii. 14, 3.

*Homereus.* Achilles Ep. ad Pis. 120.

*Homerus.* Mæonius Od. iv. 9, 6. Vinosus Ep. i. 19, 6. Homerus alter Ep. ii. 1, 50. Res gestæ regum et tristia bella quo scribi possent numero, monstravit Homerus Ep. ad Pis. 74. Quandoque bonus dormitat Homerus ibid. 359. Insignis ibid. 401. Tu nihil in magno doctus reprendis Homero? Sat. i. 10, 52.

*Hora.* Almum quæ rapit Hora diem Od. iv. 7, 8. Et mihi forsan, tibi quod negarit, porriget Hora Od. ii. 16, 32.

*Horatius.* Et melior sit Horatius, an res Ep. i. 14, 5. Docilis modorum vatis Horatî Od. iv. 6, 44.
*Hyades.* Tristes Od. i. 3, 14.
*Hybrida.* Hybrida quo pacto sit Persius ultus Sat i. 7, 2.
*Hydaspes* (*Indiæ fluvius*). Fabulosus Od. i. 22, 8.
*Hydaspes* (*servus Indus*). Fuscus Sat. ii. 8, 14.
*Hydra.* Non hydra secto corpore firmior vinci dolentem crevit in Herculem Od. iv. 4, 61. Dira Ep. ii. 1, 10.
*Hylæus.* Nimius mero Od. ii. 12, 6.
*Hymettius.* Trabes Od. ii. 18, 3. Mella Sat. ii. 2, 15.
*Hymettus.* Od. ii. 6, 14.
*Hyperboreus.* Campi Od. ii. 20, 16.
*Hypsæa.* Sat. i. 2, 91.

I

*Janus.* Pater Ep. i. 16, 59. Matutine pater Sat. ii. 6, 20. *De templo Jani:* Vertumnum Janumque, liber, spectare videris Ep. i. 20, 1. Vacuum duellis Janum Quirinum clusit Od. iv. 15, 9. Pacis custos Ep. ii. 2, 255. *De vico Jani Romæ:* omnis res mea Janum ad medium fracta est Sat. ii. 3, 18. Janus summus ab imo Ep. i. 1, 54.
*Iapetus.* Iapeti genus Od. i. 3, 27.
*Iapyx.* Albus Od. iii. 27, 20. Obstrictis aliis præter Iapyga Od. i. 3, 4.
*Iarbita* (*Cordus*). Rupit Iarbitam Timagenis æmula lingua Ep. i. 19, 15.
*Jason.* Epod. 3, 12.
*Iber.* Me peritus discet Iber Od. ii. 20, 20.
*Iberia.* Herbæ quas Iolcos atque Iberia mittit, venenorum ferax Epod. 5, 21. Fera Od. iv. 5, 28. Dura Od. iv. 14, 50.
*Ibericus.* Funes Epod. 4, 3.
*Iberus* Pisces Sat. ii. 8, 46. Lorica Od. i. 29, 15.
*Ibycus.* Pauper Od. iii. 15, 1.
*Icarius.* Fluctus Od. i. 1, 15.
*Icarus.* Icari scopulis surdior Od. iii. 7, 21. Dædaleus Od. ii. 20, 13.
*Iccius. Ad eum* Od. i. 29, *et* Ep. i. 12.
*Ida.* Aquosa Od. iii. 20, 16.
*Idæus.* Naves Od. i. 15, 2.
*Idomeneus.* Ingens Od. iv. 9, 20.
*Ilerda.* Ep. i. 20, 13.
*Ilia.* Romana Od. iii. 9, 8. Iliæ Mavortisque puer Od. iv. 8, 22. Ilia nimium querens Od. i. 2, 17; Sat. i. 2, 125.
*Iliacus.* Carmen Ep. ad Pis. 129. Muri Ep. i. 2, 16. Domus Od. i. 15, 36.
*Iliona.* Quum Ilionam edormit Sat. ii. 3, 61.
*Ilios.* Ilion, Ilion fatalis judex et mulier peregrina vertit in pulverem Od. iii. 3, 18. Diem proferet Ilio Od. i. 15, 33. Ilio dives Priamus relicto Od. i. 20, 14. Non semel Ilios vexata Od. iv. 9, 18. Pugnata sacro bella sub Ilio Od. iii. 19, 4. Quodsi non pulchrior ignis ascendit obsessam Ilion Epod. 14, 14. Usto

vertit iram ab Ilio in Ajacis ratem Epod. 10, 13. Gens quæ cremato fortis ab Ilio sacra pertulit Ausonias ad urbes Od. iv. 4, 53. Dum longus inter sæviat Ilion Romamque pontus Od. iii. 3, 37.

*Ilithyia.* Maturos aperire partus lenis Carm. Sæc. 14.

*Ilius.* Matres Epod. 17, 11. Turmæ Carm. Sæc. 37.

*Illyricus.* Undæ Od. i. 28, 22.

*Inachia.* Ex quo destiti Inachia furere Epod. 11, 6.

*Inachus.* Prisco natus ab Inacho Od. ii. 3, 21. Quantum distet Codrus Od. iii. 19, 1.

*India.* Od. iii. 24, 2.

*Indicus.* Ebur Od. i. 31, 6.

*Indus.* Superbi Carm. Sæc. 56. Subjecti Orientis oræ Seres et Indi Od. i. 12, 56. Mare extremos ditans Arabas et Indos Ep. i. 6, 6. Te Cantaber, Medusque, et Indus miratur Od. iv. 14, 42.

*Ino.* Flebilis Ep. ad Pis. 123.

*Io.* Vaga Ep. ad Pis. 124.

*Jocus.* Quam (*Ericynam*) Jocus circumvolat et Cupido Od. i. 2, 34.

*Iolcos.* Herbæ quas Iolcos atque Iberia mittit Epod. 5, 21.

*Ionicus.* Attagen Epod. 2, 54. Motus Od. iii. 6, 21.

*Ionius.* Sinus Epod. 10, 19.

*Ister.* Od. iv. 14, 46.

*Isthmius.* Labor Od. iv. 3, 3.

*Italia.* Aurea fruges Italiæ pleno defudit copia cornu Ep. i. 12, 29. Qui promittit, cives, urbem sibi curæ fore et Italiam Sat. i. 6, 35. Tutela præsens Italiæ Od. iv. 14, 44. Cæsar ab Italia volantem remis adurgens Od. i. 37, 16. Carthago probrosis altior Italiæ ruinis Od. iii. 5, 40.

*Italus.* Cœlum Od. ii. 7, 4. Robur Od. ii. 13, 19. Tellus Sat. ii. 6, 56. Vires Od. iv. 15, 13. Modi Od. iii. 30, 13. Urbes Od. iv. 4, 42. Res Ep. ii. 1, 2.

*Ithace.* Non est aptus equis Ithace locus Ep. i. 7, 41. Non satis est Ithacam revehi? Sat. ii. 5, 4.

*Ithacensis.* Ulysses Ep. i. 6, 63.

*Itys.* Od. iv. 12, 5.

*Juba.* Jubæ tellus Od. i. 22, 15.

*Judæus.* Apella Sat. i. 5, 100. Ac veluti te Judæi cogemus in hanc concedere turbam Sat. i. 4, 143. Vin' tu curtis Judæis oppedere? Sat. i. 9, 70.

*Jugurtha.* Od. ii. 1, 28.

*Jugurthinus.* Bellum Epod. 9, 23.

*Julius.* Sidus Od. i. 12, 47. Edicta Od. iv. 15, 22.

*Iulus* (*Antonius*). *Ad eum* Od. iv. 2, *script.*

*Juno.* Juno et Deorum quisquis amicior Afris Od. ii. 1, 25. Matrona Od. iii. 4, 59. In Junonis honorem Argos dicit ditesque Mycenas Od. i. 7, 8. Junonis sacra Sat. i. 3, 11. Gratum elocuta consiliantibus Junone Divis Od. iii. 3, 18.

*Jupiter.* Supremus Od. i. 21, 4; Od. i. 32, 14. Magnus Od. i. 10, 5. Æquus Od. i. 28, 29; Ep. ii. 1, 68. Tonans Od. iii. 5, 1; Epod. 2, 29. Tremendo Jupiter ruens tumultu Od. i. 16, 12. Iratus Sat. i. 1, 20. Jupiter illa piæ secrevit litora genti Epod.

16, 63. Seu plures hiemes, seu Jupiter tribuit ultimam Od. i. 11, 4. Ver ubi longum tepidasque præbet Jupiter brumas Od. ii. 6, 18. Informes hiemes reducit Jupiter, idem submovet Od. ii. 10. 6. Positas ut glaciet nives puro numine Jupiter? Od. iii. 10, 8. Ingentes qui das adimisque dolores Sat. ii. 3, 288. Cui dabit partes scelus expiandi Jupiter? Od. i. 2, 30. Qualem ministrum fulminis alitem expertus fidelem Jupiter in Ganymede flavo Od. iv. 4, 4. Cleudiæ manus, quas et benigno numine Jupiter defendit ibid. 74. Jupiter et Venus risissent Od. iii. 16, 6. Non est, ut copia major ab Jove donari possit tibi Ep. i. 12, 3. Hæc Jovem sentire Carm. Sæc. 73. Neque per nostrum patimur scelus Jovem ponere fulmina Od. i. 3, 40. Conjux Jovis et soror Od. iii. 3, 64. Uxor invicti Jovis Od. iii. 27, 73. Jovis arcanis Minos admissus Od. i. 28, 9. Æternum meditans decus stellis inserere et consilio Jovis Od. iii. 25, 6. Jovis interest optatis epulis Hercules Od. iv. 8. 29. Regus in ipsos imperium est Jovis Od. iii. 1, 6. Leges Epod. 17, 69. Auræ Carm. Sæc. 32. Solium Ep. i. 17, 34. Fulminantis magna manus Jovis Od. iii. 3, 6. Obligatam redde Jovi dapem Od. ii. 7, 17. Sic Jovi gratum Epod. 9, 3. Et signa nostro restituit Jovi Od. iv. 15, 6. Terrorem intulerat Jovi fidens juventus horrida brachiis Od. iii. 4, 49. Uno sapiens minor est. Jove Ep. i. 1, 106. Incolumi Jove Od. iii. 5, 12. Jove non probante Od. i. 2, 19. Orare satis est Jovem Ep. i. 18, 111. Preces ad adversum Jovem Epod. 10, 18. Per improbaturum hæc Jovem Epod. 5, 8. Jupiter maxime Sat. i. 2, 18. Te Jovis tutela (*sidus tutelare*) Saturno refulgens eripuit Od. ii. 17, 22. Quod latus mundi nebulæ malusque Jupiter (*frigidus aer*) urget Od. i. 22, 20. Sub Jove frigido (*sub cælo*) Od. i. 1, 25. Et imbres nivesque deducunt Jovem (*pluvium*) Epod. 13, 2. Jovis (*Augusti*) auribus ista servas Ep. i. 19, 43.

*Justitia.* Potens Od. ii. 17, 15. Soror Fidei Od. i. 24, 6.

*Ixion.* Perfidus Ep. ad Pis. 124. Vultu risit invito Od. iii. 11, 21.

## L

*Labeo.* Labeone insanior inter sanos dicatur? Sat. i. 3, 82.

*Laberius.* Mimus Sat. i. 10, 6.

*Lacænus.* Helene Od. iv. 9, 16. Lacænæ (sc. *mulieris*) more comam religata Od. ii. 11, 24. Adultera (*Helena*) Od. iii. 3, 25.

*Lacedæmon.* Patiens Od. i. 7, 10.

*Lacedæmonius.* Tarentum Od iv. 5, 56.

*Lacon.* Fulvus Epod. 6, 5. Phalantus Od. ii. 6, 11.

*Laconicus.* Purpuræ Od. ii. 18, 17.

*Lælius* (*C.*). Sat. ii. 1, 65. Mitis sapientia Lælî ibid. 72.

*Laertiades.* Od. i. 15, 21; Sat. ii. 5, 59.

*Læstrigonius.* Amphora Od. iii. 16, 34.

*Lævinus* (*P. Valerius*). Lævino mallet honorem, quam Decio mandare Sat. i. 6, 19. Lævinus Valerî genus ibid. 12.

*Lalage.* Proterva fronte petet Lalage maritum Od. ii. 5. 16. Dum meam canto Lalagen Od. i. 22, 10. Dulce ridens et dulce loquens ibid. 23.

*Lamia* (*Q. Ælius*). Lamiæ pietas et cura Ep. i. 14, 6. Dulcis Od. i. 36, 7. Hinc Lamas ferunt denominatos Od. iii. 17, 2. *Ad eum* Od. i. 26, *et* Od. iii. 27.

*Lamia* (*monstrum*). Neu pransæ Lamiæ vivum puerum extrahat alvo Ep. ad Pis. 340.

*Lamus*. Vetustus Od. iii 17, 1.

*Lanuvinus*. Ager Od. iii. 27, 3.

*Laomedon*. Od. iii. 3, 22.

*Lapithæ*. Sævi Od. ii. 12, 5. Centaurea cum Lapithis rixa Od. i. 18, 8.

*Larissa*. Opima Od. i. 7, 11.

*Latinus*. Pater Latinus Sat. i. 10, 27. Sanguis Od. ii. 1, 29; Epod. 7, 4. Lex Od. iv. 14, 7. Nomen Od. iv. 15, 13. Carmen Od. i. 32, 3. Fidicen Ep. i. 19, 32. Fides Ep. i. 3, 12; Ep. ii. 2, 143. Verba Sat. i. 10, 20. Rura suburbana indictis comes ire Latinis (*feriis*) Ep. i. 7, 76.

*Latium*. Felix Carm. Sæc. 66. Ferox Od. i. 35, 10. Nec virtute foret clarisve potentius armis, quam lingua Latium Ep. ad Pis. 290. Latium beabit divite lingua Ep. ii. 2, 121. Græcia artes intulit agresti Latio Ep. ii. 1, 157. Parios ego primus iambos ostendi Latio Ep. i. 19, 24. Parthi imminentes Latio Od. i. 12, 53. Pulcher fugatis ille dies Latio tenebris Od. iv. 4, 40.

*Latoe*. Od. i. 31, 18.

*Latona*. Latonæ puer Od. iv. 6, 37. Latona dilecta Jovi Od. i. 21, 3. Curva recines lyra Latonam Od. iii. 28, 12.

*Laurens*. Aper Sat. ii. 4, 42.

*Laverna*. Pulchra Ep. i. 16, 60.

*Lebedus*. Ep. i. 11, 6, 7.

*Leda*. Ledæ pueri Od. i. 12, 25.

*Lenæus*. Od. iii. 25, 19.

*Lepidus* (*Q. Æmilius*). Ep. i. 20, 28.

*Lepos*. Male necne Lepos saltat Sat. ii. 6, 72.

*Lesbia*. Epod. 12, 17.

*Lesbius*. Innocentis pocula Lesbii Od. i. 18, 21; Epod. 9, 34; pes Od. iv. 6, 35. Plectrum Od. i. 26, 11.

*Lesbos*. Nota Ep. i. 11, 1.

*Lesbous*. Civis Od. i. 32, 5. Barbiton Od. i. 1, 34.

*Lethæus*. Somni Epod. 14, 3. Vincula Od. iv. 7, 27.

*Leuconoe*. *Ad eam* Od. i. 11.

*Liber*. Ornatus viridi tempora pampino Od. iv. 8, 34. Gravi metuendus thyrso Od. ii. 19, 7. Prœliis audax, neque te silebo, Liber Od. i. 12, 21. Pater Ep. ii. 1, 5. Te, Liber, et, si læta aderit, Venus Od. iii. 21, 21. Liberum et Musas canebat Od. i. 32, 9. Non adytas quatit mentem sacerdotum incola Pythius, non Liber æque Od. i. 16, 7. Voveram album Libero caprum Od. iii. 8, 7. Jocosi munera Liberi Od. iv. 15, 26. Modici munera Liberi Od. i. 18, 7. Pressum Calibus ducere Liberum (*vinum*) Od. iv. 12. 14.

*Libitina*. Ep. ii. 1, 49. Libitinæ quæstus acerbæ Sat. ii. 6, 19. Multa pars mei vitabit Libitinam Od. iii. 30, 7.

*Libo*. Forum putealque Libonis mandabo siccis Ep. i. 19, 8.

*Libra*. Od. ii. 17, 17.

*Liburnæ.* Sævæ Od. i. 37, 30. Ibis Liburnis inter alta navium propugnacula Epod. 1, 1.

*Libya.* Quam si Libyam remotis Gadibus jungas Od. ii. 2, 10. Servos projicere aurum in media jussit Libya Sat. ii. 3, 101.

*Libycus.* Areæ Od. i. 1, 10. Lapilli Ep. i. 10, 19.

*Licinius.* *Ad eum* Od. ii. 10.

*Licinus.* Tonsor Ep. ad Pis. 301

*Licymnia.* Crinis Licymniæ Od. ii. 12, 23. Domina ibid. 13.

*Ligurinus.* Od. iv. 1, 33. *Ad eum* Od. iv. 10, *script.*

*Lipareus.* Liparei nitor Hebri Od. iii. 12, 5.

*Liris.* Taciturnus amnis Od. i. 31, 7. Liris innatans Maricæ litoribus Od. iii. 17, 8.

*Livius* (*Andronicus*). Ad nostrum tempus Livî scriptoris ab æve Ep. ii. 1, 62. Carmina Livî ibid. 69.

*Lollius* (*Palicanus M.*). Ep. i. 20, 28. *Ad eum* Od. iv. 9.

*Lollius* (*Maximus*). *Ad eum* Ep. i. 2, *et* 18.

*Longarenus.* Sat. i. 2, 67.

*Lucania.* Violenta Sat. ii. 1, 38.

*Lucanus.* Aper Sat. ii. 8, 6. Pascua Epod. i. 28. Nix Sat. ii. 3, 234. Amica Ep. i. 15, 21. Calabris saltibus adjecti Lucani Ep. ii. 2, 178.

*Luceria.* Nobilis Od. iii. 15, 14.

*Lucilius.* Fuerit Lucilius, inquam, comis et urbanus Sat. i. 10, 64. Lucili, quam sis mendosus, pervincam ibid. Sapiens Sat. ii. 1, 17. Est Lucilius ausus primus in hunc morem operis componere carmina ibid. 62. Hinc omnis pendet Lucilius Sat. i. 4, 6. Olim quæ scripsit Lucilius ibid. 57. Quamvis infra Lucilî censum ingeniumque Sat. ii. 1, 75. Claudere verba Lucilî ritu ibid. 29. Lucilî scripta legentes Sat. i. 10, 56. Lucilî fautor ibid. 2.

*Lucina.* Sive tu Lucina probas vocari Carm. Sæc. 15. Si vocata partubus Lucina veris adfuit Epod. 5, 6.

*Lucretilis.* Amœnus Od. i. 17, 1.

*Lucrinus.* Conchylia Epod. 49. Peloris Sat. ii. 4, 32. Lacus Od. ii. 14, 3.

*Lucullus* (*L.*). Ep. i. 6, 40. Luculli miles Ep. ii. 2, 26.

*Lupus* (*P. Rutilius*). Famosis Lupo cooperto versibus Sat. ii. 1, 68.

*Lyæus.* Uvida Lyæo tempora Od. i. 7, 22. Jocosum Od. iii. 21, 16. Dulce Epod. 9, 38.

*Lycæus.* Lucretilem mutat Lycæo Faunus Od. i. 17, 2.

*Lycambes.* Infidus Epod. 6, 13. Agentia verba Lycamben Ep. i. 19, 25.

*Lyce.* *Ad eam* Od. iii. 10, *et* iv. 13.

*Lycia.* Lycia dumeta Od. iii. 4, 62.

*Lycidas.* Tener Od. i. 4, 19.

*Lyciscus.* Amor Lycisci me tenet Epod. 11, 24.

*Lycius.* Lycia caterva Od. i. 8, 16.

*Lycoris.* Insignis tenui fronte Od. i. 33, 5.

*Lycurgus.* Thrax Od. ii. 19, 16.

*Lycus* (*puer*). Nigris oculis nigroque crine decorus Od. i. 32, 11.

*Lycus.* Audiat invidus dementem strepitum Lycus et vicina seni non habilis Lyco Od. iii. 19, 23, 24.

*Lyde.* Devium scortum Od. ii. 11, 22. *Ad eam* Od. iii. 11, *et* Od. iii. 28.

*Lydia.* Neque erat Lydia post Chloen Od. iii. 9, 6. Multi Lydia nominis ibid. 7. Rejectæ patet janua Lydiæ ibid. 20.

*Lydus.* Lydorum quicquid Etruscos incoluit fines Sat. i. 6, 1. Tibiæ Od. iv. 15, 30.

*Lynceus.* Lyncei oculi Sat. i. 2, 90. Non possis oculo quantum contendere Lynceus Ep. i. 1, 28.

*Lysippus.* Ne alius Lysippo duceret æra Alexandri vultum simulantia Ep. ii. 1, 240.

M

*Macedo* (*Philippus*). Diffidit urbium portas vir Macedo Od. iii. 16, 14.

*Mæcenas* (*C. Cilnius*). Quod ex hac luce Mæcenas ordinat annos Od. iv. 11, 19. Qualem me sæpe obtulerim tibi, Mæcenas. quomodo tecum? Sat. i. 9, 43. An quodcunque facit Mæcenas, te quoque verum est Sat. ii. 3, 312. Jusserit ad se Mæcenas serum venire convivam Sat. ii. 7, 33. Ad Mæcenatem memori si mente recurras Sat. ii. 6, 31. Huc venturus erat Mæcenas optimus Sat. i. 5, 27. Interea Mæcenas advenit ibid. 31. Plotius et Varius, Mæcenas—et probet hæc Octavius Sat. i. 10, 81. Imprimat his, cura, Mæcenas signa tabellis Sat. ii. 6, 38. Albanum, Mæcenas, sive Falernum te magis delectat Sat. ii. 8, 16. Quas Mæcenas adduxerat umbras ibid. 22. Ex quo Mæcenas me cœpit habere suorum Sat. ii. 6, 41. *Ad eum* Od. i. 1; Od. ii. 12; Od. ii. 17; Od. ii. 20; Od. iii. 8; Od. iii. 16; Od. iii. 29; Epod. 1; Epod. 3; Epod. 9; Epod. 14; Sat. i. 1; Sat. i. 6; Ep. i. 7; Ep. i. 19.

*Mænius* (*parasitus et nepos*). Mænius ut urbanus cœpit haberi Ep. i. 15, 26. Egomet mihi ignosco, Mænius inquit Sat. i. 3, 23. Ut vivam Mænius Sat. i. 1, 101. Mænius absentem Novium dum carperet Sat. i. 3, 21.

*Mæonius.* Homerus Od. iv. 9, 5. Mæonii carminis ales Od. i. 6, 2.

*Mætius:* vid. *Tarpa.*

*Mævius. In eum* Epod. 10.

*Magnessus.* Hippolyte Od. iii. 7, 18.

*Maia.* Almæ filius Maiæ Od. i. 2, 43. Maga natus Sat. ii. 6, 5.

*Malthinus.* Tunicis demissis ambulat Sat. i. 2, 25.

*Mamurrarum.* Urbs Sat. i. 5, 37.

*Mandela.* Ep. i. 18, 105.

*Manes.* Fabulæ Od. i. 4, 16. Ut inde Manes elicerent Sat. i. 8, 29. Placantur carmine Manes Ep. ii. 1, 138.

*Manlius:* vid. *Torquatus.*

*Marcellus* (*M. Claudius*). Marcelli fama Od. i. 12, 46.

*Mareoticus.* Mens lymphata Mareotico (*vino*) Od. i. 37, 14.

*Marica.* Maricæ litora Od. iii. 17, 7.

*Marius.* Hellade percussa Marius quum præcipitat se Sat. ii. 3, 277.

*Mars.* Torvus Od, i. 28, 17. Mars tunica adamantina tectus Od. i. 6, 13. invisum nepotem Marti redonabo Od. iii. 3, 33. Cum Marte cunfundet Thyoneus prœlia Od. i. 17, 23. Vindelici didicere nuper, quid Marte posses Od. iv. 14, 9. Et Marte Pœnos proteret altero Od. iii. 5, 34. Arva Marte populata nostro ibid. 24. Cruento Marte carebimus Od. ii. 14, 13. Martis equi Od. iii. 3, 16.

*Marsæus.* Amator Originis Sat. i. 2, 55.

*Marsus.* Od. iii. 5, 9. Aper Od. i. 1, 28. Acer et Marsi peditis cruentum vultus in hostem Od. i. 2, 39. Duellum Od. iii. 14, 18. Finitimi Epod. 16, 3. Cohors Od. ii. 20, 18. Nænia Epod. 17, 29. Voces ibid. 5, 76.

*Marsyas.* Sat. i. 6, 120.

*Martialis.* Lupi Od. i. 17, 9.

*Martius.* Campus Od. iv. 1, 39. Gramen Od. iii. 7, 26. Certamen Od. iv. 14, 17. Bella Ep. ad Pis. 402. Calendæ Od. iii. 8, 1.

*Massagetæ.* Od. i. 35, 40.

*Massicus.* Vetus Od. i. 1, 19. Quocunque nomine lectum Massicum Od. iii. 21, 5. obliviosum Od. ii. 7, 21. Vina Sat. ii. 1, 51.

*Matinus.* Apis Od. iv. 2, 27. Litus Od. i. 28, 3. Cacumina Epod. 16, 28.

*Mavors.* Od. iv. 8, 23.

*Maurus.* Unda Od. ii. 6, 3. Jacula Od. i. 22, 2. Angues Od. iii. 10, 18.

*Medea.* Candidum Medea mirata est ducem Epod. 3, 10. Sit Medea ferox Ep. ad Pis. 123. Ne pueros coram populo Medeæ trucidet ibid. 185. Barbaræ venena Epod. 5, 62.

*Medus.* Te Medus miratur Od. iv. 14, 42. Horribilis Od. i. 29, 4. Jam mari terraque manus potentes Medus timet Carm. Sæc. 54. Medus infestus sibi luctuosis dissidet armis Od. iii. 8, 19. Medi pharetra decori Od. ii. 16, 6. Flumen Od. ii. 9, 21. Sub rege Medo Od. iii. 5, 9. Triumphati Od. iii. 3, 43. Auditum Medis Hesperiæ sonitum ruinæ? Od. ii. 1, 31. Neu sinas Medos equitare inultos Od. i. 2, 51. Medus acinaces Od. i. 27, 5.

*Megilla.* Opuntiæ frater Megillæ Od. i. 27, 11.

*Meleager.* Interitus Meleagri Ep. ad Pis. 146.

*Melpomene.* Præcipe lugubres cantus, Melpomene Od. i. 24, 3. Et mihi Delphica lauro cinge volens, Melpomene, comam Od. iii. 30, 16. *In eam* Od. iv. 3.

*Memnon.* Sat. i. 10, 36.

*Memphis.* Memphis carens Sithonia nive Od. iii. 26, 10.

*Menander.* Platona stipare Menandro Sat. ii. 3, 11. Dicitur Afranî toga convenisse Menandro Ep. 1, 57.

*Mena.* Vulteius, nomine Mena Ep. i. 7, 35. Non sane credere Mena ibid. 61.

*Menelaus.* Et Menelaum una mecum se occidere clamans Sat. ii. 3, 198.

*Menenius.* Sat. ii. 3, 198.

*Mercurialis.* Cognomen Sat. ii. 3, 25. Mercurialium custos virorum Od. ii. 17, 28.

*Mercurius.* Parum comis sine te Juventas, Mercuriusque Od. i. 30, 8. Præda, quam præsens Mercurius fert Sat. ii. 3, 68. Quam nigro compulerit Mercurius gregi Od. i. 24, 18. Celer Od. ii. 7, 13. *Ad eum* Od. i. 10, *et* Od. iii. 11.

*Meriones.* Od. i. 15, 26. Pulvere Troio niger Od. i. 6, 15.

*Messala.* Disertus Ep. ad Pis. 371. Hoc tibi Paullus et Messala videris? Sat. i. 6, 42. Te dicere possum, Messala, tuo cum fratre Sat. i. 10, 85.

*Messius* (*Cicirrus*). Sat. i. 5, 52.

*Metaurus.* Flumen Od. iv. 4, 38.

*Metella.* Sat. ii. 3, 239.

*Metellus* (*Q. Cæcilius, Macedonicus*). Sat. ii. 1, 67.

*Metellus* (*Q. Cæcilius*). Metello consule Od. ii. 1, 1.

*Methymnæus.* Uva Sat. ii. 8, 50.

*Miletus.* Ep. i. 17, 30.

*Milonius.* Saltat Sat. ii. 1, 24.

*Mimas.* Validus Od. iii. 4, 53.

*Mimnermus.* Ep. i. 6, 65; Ep. ii. 2, 101.

*Minerva.* Nihil invita dices faciesve Minerva Ep. ad Pis. 385. Crassa Minerva Sat. ii. 2, 3. Operosæ Minervæ Studium Od. iii. 12, 4. Sacra Od. iv. 6, 13. Casta Od. iii. 3, 23.

*Minos.* Jovis arcanis admissus Od. i. 28, 9. Et de te splendida Minos fecerit arbitria Od. iv. 7, 21.

*Minturnæ.* Palustres Ep. i. 5, 5.

*Minucius.* Minucî via Ep. i. 18, 20.

*Misenum.* Miseno oriuntur echini Sat. ii. 4, 33.

*Mitylene.* Pulchra Ep. i. 11, 17. Laudabunt alii Mitylenen Ep. i. 7, 1.

*Molossus.* Epod. 6, 5. Canes Sat. ii. 6, 114.

*Monæses.* Od. iii. 6, 9.

*Moschus.* Moschi causa Ep. i. 5, 9.

*Mucius* (*Scævola, P.*). Ep. ii. 2, 89.

*Mulvius.* Sat. ii. 7, 36.

*Munatius* (*Plancus*): vid. *Plancus.*

*Munatius* (*homo quidam ignotus*). Ep. i. 3, 31.

*Murena.* Augur Od. iii. 9, 11. Murena præbente domum Sat. i. 5, 38.

*Musa.* Dulcis Od. ii. 12, 13. Imbellis lyræ potens Od. i. 6, 10. Lyræ solers Ep. ad Pis. 407. Procax Od. ii. 1, 37. Pedestris Sat. ii. 6, 17. Impares Od. iii. 19, 13. Dis mea Musa cordi est Od. i. 17, 14. Severæ Musa tragœdiæ Od. ii. 1, 9. Archilochi Ep. i. 19, 28. Cœlo beat Musa Od. iv. 8, 29. Dignum laude virum Musa vetat mori ibid. 28. Cithara tacentem suscitat Musam—Appollo Od. ii. 10, 19. Vatem ni Musa dedisset Ep. ii. 1, 133. Graiis dedit ore rotundo Musa lo qui Ep. ad Pis. 324. Musa, dedit fidibus divos referre ibid. 83. Dic mihi, Musa, virum ibid. 141. Musa velim memores Sat. i. 5, 53. Musa rogata refer Ep. i. 8, 2. Dictitet Albano Musas in monte locutas Ep. ii. 1, 27. Quo Musa tendis? Od. iii. 3, 70. Auspice Musa Ep. i. 3, 13. Nec Musæ deditus ulli Sat. ii. 3, 105. Musis amicus Od. i. 26, 1. Musarum sacerdos Od. iii. 1, 3. Dona Ep. ii. 1, 243. Liberum

et Musas canebat Od. i. 32, 9. Dicenda Musis prœlia Od. iv. 9, 21. Cœlatum novem Musis opus Ep. ii. 2, 92.
*Mutus.* Ep. i. 6, 22.
*Mycenæ.* Dites Od. i. 7, 9.
*Mygdonius.* Campi Od. iii. 16, 41, Opes. Od. ii. 12, 22.
*Myrtale.* Libertina Od. i. 33, 14.
*Myrtous.* Mare Od. i. 1, 14.
*Mysi.* Mysorum agmina Epod. 17, 10.
*Mystes.* Ademtus Od. ii. 9, 10.

N

*Nævius* (*Cn.*). Nævius in manibus non est Ep. ii. 1, 53.
*Nævius.* Simplex Sat. ii. 2, 68.
*Naiades.* O Naiadum potens Od. iii. 25, 14.
*Nasica.* Captator Sat. ii. 5, 57. Filia Nasicæ ibid. 65.
*Nasidienus* (*Rufus*). Nasidieni cœna beati Sat. ii. 8, 1 : ibid. 85.
*Natta.* Immundus Sat. i. 6, 124.
*Neæra.* Arguta Od. iii. 14, 21. *Ad eam* Epod. 15.
*Neapolis.* Otiosa Epod. 5, 43.
*Nearchus.* Insignis Od. iii. 20, 6.
*Neobule.* *Ad eam* Od. iii. 12.
*Neptunius.* Dux Epod. 9, 7.
*Neptunus.* Hibernus Epod. 17, 55. Receptus terra Ep. ad Pis. 64. Festus dies Neptuni Od. iii. 28, 2. Cantabimus invicem Neptunum Od. iii. 28, 10. Neptunum procul e terra spectare Ep. i. 11, 10. Sacri custos Tarenti Od. 28, 29. Parumne campis atque Neptuno super fusum est sanguinis ? Epod. 7, 3.
*Nereides.* Virides Nereidum comæ Od. iii. 28, 10.
*Nereius.* Nepos Epod. 17, 7.
*Nereus.* Od. i. 15, 5.
*Nerius.* Sat. ii. 3, 69.
*Nero.* Comes scribaque Neronis Ep. i. 8, 2. Legens honesta Ep. i. 9, 4. Claudî virtute Neronis armenius cecidit Ep. i. 12, 26. Bonus clarusque Ep. ii. 2, 1. Major Neronum Od. iv. 14, 14. Nerones pueri Od. iv. 4, 28. Quid debeas, o Roma, Neronibus ibid. 37.
*Nessus.* Atro delibutus Hercules Nessi cruore Epod. 17, 31.
*Nestor.* Ep. i. 2, 11. Pylius Od. i. 15, 22.
*Nilus.* Tumidus Od. iii. 3, 48. Fontium qui celat origines Od. iv. 14, 45.
*Niobeus.* Proles Od. iv. 6, 1.
*Niphates.* Rigidus Od. ii. 9, 20.
*Nireus.* Od. iii. 29, 15. Forma vincas Nirea Epod. 15, 22.
*Nomentanus.* Nepos Sat. ii. 1, 22; Sat. i. 8. 11. Nomentanus erat super ipsum Sat. ii. 8, 23. Nomentanus ad hoc ibid. 25. Ni sapiens sic Nomentanus amicum tolleret ibid. 60. Tu Nomentanum, tu ne sequerere Cicutam Sat. ii. 3, 175. Luxuriam et Nomentanum arripe mecum ibid. 224.
*Noricus.* Ensis Od. i. 16, 9; Epod. 17, 71.
*Nothus.* Nothi amor Od. iii. 15, 11.
*Notus.* Od. iv. 5, 9.

*Novius.* Sat. i. 6, 40. Mænius absentem Novium dum carperet Sat. i. 3, 21. Noviorum minor Sat. i. 6, 121.

*Numa* (*Pompilius*). Numa quo devenit et Ancus Ep. i. 6, 27. Saliare Numæ carmen Ep. ii. 1, 86. Pompilî regnum quietum Od. i. 12, 34.

*Numantia.* Fera Od. ii. 12, 1.

*Numicius. Ad eum* Ep. i. 6.

*Numida* (*Plotius*). *Ad eum* Od. i. 36.

*Numidæ.* Extremos Numidarum in agros Od. iii. 11, 47.

*Numonius* (*Vala*). *Ad eum* Ep. i. 15.

*Nymphæ.* Properentque Nymphæ Od. i. 30, 6. Gratia cum Nymphis audet ducere choros Od. iv. 7, 5. Junctæ Nymphis Gratiæ Od. i. 4, 6. Simplices Od. ii. 8. 14. Nympharum leves cum Satyris chori Od. i. 1, 31. Discentes Od. ii. 19, 3. Nympharum fugientium amator (*Faunus*) Od. iii. 18, 1. Debita Nymphis corona Od. iii. 27, 30.

## O

*Oceanus.* Belluosus Od. iv. 14, 48. Circumvagus Epod. 16, 41. Oceano rubro Od. i. 35, 32. Quum sol Oceano subest Od. iv. 5, 40. Dissociabilis Od. i. 3, 22.

*Octavius.* Optimus Sat. i. 10, 82.

*Ofellus.* Rusticus, abnormis sapiens Sat. ii. 2, 3. Nunc ager Umbreni sub nomine, nuper Ofelli dictus erat ibid. 133. Puer hunc ego parvus Ofellum integris opibus novi non latius usum, quam nunc accisis ibid. 112.

*Olympia.* Magna Ep. i. 1, 50.

*Olympicus.* Pulvis Od. i. 1, 3.

*Olympus.* Opacus Od. iii. 4, 52. Gravi curru quaties Olympum Od. i. 12, 58.

*Opimius.* Pauper argenti positi intus et auri Sat. ii. 3, 142.

*Oppidius* (*Servius*). Dives antiquo censu Sat. ii. 3, 168.

*Orbilius* (*Pupillus*). Plagosus Ep. ii. 1, 71.

*Orbius.* Villicus Orbi Ep. ii. 2, 160.

*Orcus.* Non Exorabilis auro Ep. ii. 2, 178. Rapax Od. ii. 18, 30. Nil miserans Od. ii. 3, 24. Niger Od. iv. 2, 24. Luridus Od. iii. 4, 75. Iterum Orco demissus Od. i. 28, 10. Etiam sub Orco Od. iii. 11, 29. Si quis casus puerum egerit Orco Sat. ii. 5, 49. Orcum moror Od. iii. 27, 50. Orci satelles Od. ii. 18, 34.

*Orestes.* Tristis Ep. ad Pis. 124. Demens Sat. ii. 3, 133.

*Oricus.* Notis actus ad Oricum Od. iii. 7, 5.

*Origo.* Marsæus, amator Originis Sat. i. 2, 55.

*Orion* (*venator insignis*). Non curat Orion leones aut timidos agitare lyncas Od. ii. 13, 39. Integræ tentator Orion Dianæ Od. iii. 4, 71. *Post mortem inter sidera relatus est:* pronus Od. iii. 27, 18. Tristis Epod. 10, 10. Nautis infestus Epod. 15, 7. Rapidus comes Orionis Notus Od. i. 28, 21.

*Ornytus.* Thurini filius Ornyti Od. iii. 9, 14.

*Orpheus.* Sacer interpresque Deorum Ep. ad Pis. 392. Threicius Od. i. 24, 13. Vocalem temere insecutæ Orphea silvæ Od. i. 12, 8.

*Oscus.* Sat. i. 5, 54.
*Osiris.* Per sanctum juratus dicat Osirim Ep. i. 17, 60.
*Otho* (*L. Roscius*). Othone contemto Epod. 4, 16.

P

*Pacorus.* Od. iii. 6, 9.
*Pactolus.* Tibi Pactolus fluat Epod. 15, 20.
*Pactumeius.* Tuus venter Pactumeius Epod. 17, 50.
*Pacuvius* (*M.*). Aufert Pacuvius docti famam senis Ep. ii. 1, 56.
*Padus.* Epod. 16, 28.
*Pætus.* Strabonem appellat Pætum pater Sat. i. 3, 45.
*Palatinus.* Appollo Ep. i. 3, 17. Arces Carm. Sæc. 65.
*Palinurus.* Od. iii. 4, 28.
*Pallas.* Proximos illi (*Jovi*) occupavit Pallas honores Od. i. 12, 20. Galeam Pallas et ægida currusque et rabiem parat Od. i. 15, 11. Quum Pallas usto vertit iram ab Ilio in impiam Ajacis ratem Epod. 10, 13. Ope Palladis Od. i. 6, 15. Intactæ Palladis arces Od. i. 7, 5. Palladis ægis Od. iii. 4, 57.
*Panætius.* Nobiles libri Panætî Od. i. 29, 14.
*Panthoides.* Habent Tartara Panthoiden Od. i. 28, 10.
*Pantilius.* Cimex Sat. i. 10, 78.
*Pantolabus.* Scurræ Sat. i. 8, 11.; Sat. ii. 1, 22.
*Paphus.* Regina Paphi Od. i. 30, 1. Paphon junctis visit oloribus Od. iii. 28, 14.
*Parca.* Non mendax Od. ii. 16, 39. Iniquæ Od. ii. 6, 9. Veraces cecinisse Parcæ Carm Sæc. 25. Unde tibi reditum certo subtemine Parcæ rupere Epod. 13, 15. Sic placitum Parcis Od. ii. 17, 16.
*Paris.* Ep. i. 2, 10. Dum Paridis busto insultet armentum Od. iii. 3, 40. Paridis propter amorem Ep. i. 2, 6.
*Parius.* Marmor Od. i. 19, 6. Iambi Ep. i. 19, 23.
*Parmensis.* Cassius Ep. i. 4, 3.
*Parrhasius.* Od. iv. 8, 6.
*Parthus.* Perhorrescit catenas Parthus et Italum robur Od. ii. 13, 18. Celeris fuga Parthi ibid. Labentis equo vulnera Parthi Sat. ii. 1, 15. Versis animosus equis Parthus Od. i. 19, 12. Quis Parthum paveat? Od. iv. 5, 25. Signa derepta Parthorum superbis postibus Od. iv. 15, 7. Secundum vota Parthorum Epod. 7, 9. Templa Parthorum Ep. i. 18, 56. Juvenis Parthis horrendus (*Augustus*) Sat. ii. 5, 62. Formidata Parthis Roma Ep. ii. 1, 256. Feroces Od. iii. 2, 3. Latio imminentes Od. i. 12, 53. Parthis mendacior Ep. ii. 1, 112.
*Patareus.* Apollo Od. iii. 4, 64.
*Paullus* (*Maximus*). Od. iv. 1, 10; Sat. i. 6, 41.
*Paullus* (*L. Æmilius*). Animæ magnæ prodigus Od. i. 12, 38.
*Pausiacus.* Tabella Sat. ii. 7, 95.
*Pedanus.* In regione Pedana Ep. i. 4, 2
*Pediatia.* Fragilis Sat. i. 8, 39.
*Pedius* (*Puplicola*). Sat. i. 10, 28.
*Pegasus.* Vix illigatum te triformi Pegasus expediet Chimæra Od. i. 27, 24. Ales Od. iv. 11, 27

*Peleus.* Narrat pæne datum Pelea Tartaro Od. iii. 7, 17; Ep. ad Pis. 96; ibid. 104.

*Pelides.* Cedere nescius Od. i. 6, 6. Lites Peliden et inter Atriden Ep. i. 2, 12.

*Pelignus.* Anus Epod. 17, 60. Frigora Od. iii. 19, 8.

*Pelios.* Od. iii. 4, 52.

*Pelops.* Sæva Pelopis domus Od. i. 6, 8. Pelopis genitor Od. i. 28, 7; Od. ii. 13, 37. Pelopis pater infidus Epod. 17, 65.

*Penelope.* Sic tibi Penelope frugi est Sat. ii. 5, 81. Sponsi Penelopæ Ep. i. 2, 28. Ultro Penelopen facilis potiori trade Sat. ii. 5, 76. Difficilis procis Od. iii. 10, 11.

*Pentheus.* Tecta Penthei disjecta non leni ruina Od. ii. 19, 4. Rector Thebarum Ep. i. 16, 73.

*Pergama.* Hector tradidit Pergama leviora tolli Graiis Od. ii. 4, 12.

*Pergameus.* Uret Achaius ignis Pergameas domos Od. i. 15, 36.

*Perillius.* Perillî dictantis, quod nunquam rescribere possis Sat. ii. 3, 75.

*Persæ.* Graves Od. i. 2, 22; Od. iii. 5, 4. Infidi Od. iv. 15, 23. Persarum rege beatior Od. iii. 9, 4. Pestem in Persas aget Od. i. 21, 15.

*Persicus.* Apparatus Od. i. 38, 1.

*Persius.* Hybrida Sat. i. 7, 2. Dives ibid. 4. Persius exponit causam ibid. 22. Rupulî et Persî par ibid. 19.

*Petillius.* Petillî furta Capitolini Sat. i. 4, 94. Rei causa Petillî Sat. i. 10, 26.

*Petrinum.* Ep. i. 5, 5.

*Pettius. Ad eum* Epod. 11.

*Phœax.* Ep. i. 15, 24.

*Phaethon.* Terret ambustus Phaethon avaras spes Od. iv. 11, 25

*Phalantus.* Od. ii. 6, 12.

*Phidyle.* Rustica Od. iii. 23, 2. *Ad eam.* Od. iii. 23.

*Philippi* (*urbs Macedoniæ*). Ep. ii. 2, 49; Od. ii. 7, 9; Od. iii. 4, 26.

*Philippus* (*nummus aureus*). Ep. ii. 1, 234.

*Philippus* (*L. Marcius*). Causis Philippus agendis clarus Ep. i. 7, 46; ibid. 64, 78, 90. Jussa Philippi ibid. 52. Philippi tendit ad ædes ibid. 89. Philippo excusare laborem ibid. 66.

*Philodemus.* Sat. i. 2, 121.

*Phocæi.* Phocæorum exsecrata civitas Epod. 16, 17.

*Phœbus.* Dum rediens fugat astra Phœbus Od. iii. 21, 24. Spiritum, Phœbus mihi, Phœbus artem carminis, nonemque dedit poetæ Od. iv. 6, 29. Phœbus me increpuit lyra Od. iv. 15, 1. Fulgente decorus arcu Phœbus, acceptusque novem Camœnis Carm. Sæc. 62. Decus Phœbi Od. i. 32, 13. Cithara Od. iii. 4, 4. Chorus Carm. Sæc. 75. Phœbe Carm. Sæc. 1. Metuende certa Phœbe sagitta Od. i. 12, 24. Doctor Argivæ fidicen Thaliæ, Phœbe Od. iv. 6, 26. Auctore Phœbo Od. iii. 3, 66.

*Pholoe.* Fugax Od. ii. 5, 17. Aspera Od. i. 33, 7. Si quid

Pholoen satis decit Od. iii. 15, 7. Quam turpi Pholoe peccet adultero Od. i. 33, 9.

*Phraates.* Jus imperiumque Phraates Cæsaris accepit Ep. i. 12, 27. Redditus Cyri solio Phraates Od. ii. 2, 17.

*Phrygia.* Pinguis Od. ii. 12, 22.

*Phrygius.* Lapis Od. iii. 1, 41. Sorores Od. ii. 9, 16.

*Phryne.* Libertine Epod. 14, 16.

*Phryx.* Phrygum matronæ Od. i. 15 34

*Phthius.* Achilles Od. iv. 6, 4.

*Phyllis.* Beati Phyllidis flavæ parentes Od. ii. 4, 14. *Ad eam* Od. iv. 11, *script.*

*Picenus.* Poma Sat. ii. 3, 272; Sat. ii. 4, 70.

*Pieris* (*Melpomene*). Testudinis aureæ dulcem quæ strepitum, Pieri, temperas Od. iv. 3, 18. Calabræ Od. iv. 8, 20.

*Pierius.* Antrum Od. iii. 4, 40. Pellex Od. iii. 10, 15. Modi Ep. ad Pis. 405.

*Pimpleis.* Dulcis Od. i. 26, 9.

*Pindaricus.* Pindarici fontis haustus Ep. i. 3, 10. Camœnæ Od. iv. 9, 6.

*Pindarus.* Immensus ruit profundo Pindarus ore Od. iv. 2, 8. Pindarum quisquis studet æmulari ibid. 1.

*Pindus.* Od. i. 12, 6.

*Pirithous.* Nec Lethæa valet Theseus abrumpere caro vincula Pirithoo Od. iv. 7, 28. Amatorem trecentæ Pirithoum cohibent catenæ Od. iii. 4, 80.

*Pisones.* Ep. ad Pis. ver. 6, ver. 235.

*Pitholeon.* Rhodius Sat. i. 10, 22.

*Placideianus.* Sat. ii. 7, 97.

*Plancus* (*L. Munatius*). Planco consule Od. iii. 14, 28. *Ad eum* Od. i. 7.

*Plato.* Stipare Platona Menandro Sat. ii. 3, 11. Doctus Sat. ii. 4, 3.

*Plautinus.* Numeri et sales Ep. ad Pis. 270.

*Plautus* (*M. Accius*). Plautus ad exemplar properare Epicharmi Ep. ii. 1, 58. Cæcilio Plautoque dabit Ep. ad Pis. 54.

*Pleiades.* Pleiadum choro scindente nubes Od. iv. 14, 21.

*Plotius.* Sat. i. 5, 40; Sat. i. 10, 81.

*Pluto.* Places illacrimabilem Plutona tauris Od. ii. 14, 7.

*Plutonius.* Domus exilis Plutonia Od. i. 4, 17.

*Pœnus.* Nivita Bosporum Pœnus perhorrescit Od. ii. 13, 15. Superante Pœno Od. i. 12, 38. Impius Pœnorum tumultus Od. iv. 4, 47. Marte Pœnos proteret altero Od. iii. 5, 34. Uterque Pœnus serviat uni Od. ii. 2, 11.

*Pœnus.* Sanguis Od. ii. 12, 3.

*Polemon.* Mutatus Sat. ii. 3, 254.

*Pollio* (*C. Asinius*). Pollio regum facta canit Sat. i. 10, 42. Insigne mœstis præsidium reis et consulenti Pollio curiæ Od. ii. 1, 14. Te dicere possum, Pollio Sat. i. 10, 85.

*Pollux.* Geminus Od. iii. 29, 64. Arces attigit igneas Od. iii. 3, 9. Cum Castore Pollux Ep. ii. 1, 5.

*Polyhymnia.* Od. i. 1, 33.

*Pompeius.* Utere Pompeio Grospho Ep. i. 12, 22. *Ad eum* Od. ii. 7.
*Pompilius.* Quietum Pompilî regnum Od. i. 12, 34.
*Pompilius.* Vos, o Pompilius sanguis Ep. ad Pis. 292.
*Pomponius.* Sat. i. 4, 52.
*Ponticus.* Pinus Od. i. 14, 11.
*Porcius.* Ridiculus totas simul absorbere placentas Sat. ii. 8, 23.
*Porphyrion.* Od. iii. 4, 54.
*Porsena.* Minacis Etrusca Porsenæ manus Epod. 16, 4.
*Postumus.* *Ad eum* Od. ii. 14.
*Præneste.* Ep. i. 2, 2. Frigidum Od. iii. 4, 23.
*Prænestinus.* Durus vindemiator Sat. i. 7, 30.
*Priamus.* Dives Od. i. 10, 14. Gaudeat ut populus Priami Priamusque inhumato Sat. ii. 3, 195. Priami vetus regnum Od. i. 15, 8. Priami domus Od. iii. 3, 26. Priami bustum ibid. 40. Priami læta choreis aula Od. iv. 6, 15. Priami fortuna Ep. ad Pis. 137.
*Priapus.* Epod. 2, 21. Incertus, scamnum faceretne Priapum Sat. i. 8, 2.
*Priscus.* Sat. ii. 7, 9.
*Procne.* Ep. ad Pis. 187.
*Proculeius* (*C.*). Notus in fratres animi paterni Od. ii. 2, 5.
*Procyon.* Od. iii. 29, 8.
*Prœtus.* Credulus Od. iii. 7, 13.
*Prometheus.* Prometheus addere principi limo coactus particu lam undique desectam Od. i. 16, 13. Dulci laborum decipitur sono Od. ii. 13, 37. Obligatus aliti Epod. 17, 67. Callidus Od. ii. 18, 35.
*Proserpina.* Imperiosa Sat. ii. 5, 110. Nullum sæva caput Proserpina fugit Od. i. 28, 20. Furvæ regna Proserpinæ Od. ii. 13, 21. Oro regna per Proserpinæ Epod. 17, 2.
*Proteus.* Omneque Proteus egit pecus altos visere montes Od. i. 2, 7. Sceleratus Sat. ii. 3, 71. Mutans vultus Ep. i. 1, 90.
*Publius.* Sat. ii. 5, 32.
*Punicus.* Sanguis Od. iii. 6, 34. Punico lugubre mutavit sagum Epod. 9, 27. Signa Punicis affixa delubris Od. iii. 5, 18. Bella Ep. ii. 1, 162.
*Pupius.* Lacrimosa poemata Pupî Ep. i. 1, 67.
*Pusilla.* Sat. ii. 3, 216.
*Pylades.* Sat. ii. 3, 139.
*Pylius.* Nestor Od. i. 15, 22.
*Pyrrha* (*amica Horatii*). *Ad eum* Od. i. 5.
*Pyrrha* (*Deucalionis uxor*). Grave sæculum Pyrrhæ Od. i. 2, 6.
*Pyrrhia.* Vinosa Ep. i. 13, 14.
*Pyrrhus* (*Epiri rex*). Od. iii. 6, 35.
*Pyrrhus* (*puer*). *Ad eum* Od. iii. 20.
*Pythagoras.* Faba Pythagoræ cognata Sat. ii. 6, 63. Pythagoræ arcana renati Epod. 15, 21. Qualia vincunt Pythagoran Sat. ii. 4, 3.
*Pythagoreus.* Somnia Ep. ii. 1, 52.
*Pythia.* Tibicen Ep. ad Pis. 414.

*Pythias*, Audax Ep. ad Pis. 233.
*Pythius*. Incola Od. i. 16, 6.

Q

*Quinctilius*. Ergo Quinctilium perpetuus sopor urget? Od. i. 24, 5. Non ita creditum poscis Quinctilium Deos ibid. 42.
*Quinctius*: vid. *Hirpinus*
*Quintilius* (*criticus severus carminum*). Quintilio si quid recitares Ep. ad Pis. 438.
*Quirinus*. Quirinus Martis equis Acheronta fugit Od. iii. 3, 15. Quirinus, post mediam noctem visus Sat. i. 10, 32. Ossa Quirini Epod. 16, 13. Vacuum duellis Janum Quirinum Od. iv. 15, 9. Populus Quirini Od. i. 2, 46. In colle Quirini Ep. ii. 2, 68.
*Quiris*. Amici dona Quiritis Ep. i. 6, 7. Quis te redonavit Quiritem Dîs patriis? Od. ii. 7, 3. Mobilium turba Quiritium Od. i. 1, 7. Cura Quiritium Od. iv. 14, 1. Quirites bellicosi Od. iii. 3, 57.

R

*Ramnes*. Celsi prætereunt austera poemata Ramnes Ep. ad Pis. 342.
*Regulus* (*M. Attilius*). Hoc caverat mens provida Reguli Od. iii. 5, 13. Regulum insigni referam Camœna Od. i. 12, 37.
*Remus*. Remi immerentis cruor Epod. 7, 19.
*Rhæti*. Immanes Od. iv. 14, 15. Rhætis bella sub Alpibus gerens Od. iv. 4, 17.
*Rhenus*. Rheni luteum caput Sat. i. 10, 37. Rhenum finmen Ep. ad Pis. 18.
*Rhodanus*. Rhodani potor Od. ii. 20, 20.
*Rhode*. Tempestiva Od. iii. 19, 27.
*Rhodius*. Pitholeon Sat. i. 10, 22.
*Rhodope*. Rhodope pede barbaro lustrata Od. ii. 25, 12.
*Rhodos*. Rhodos et Mitylene pulchre Ep. i. 11, 17. Romæ laudatur Rhodos absens ibid 21. Clara Od. i. 7, 1.
*Rhœtus*. Od. iii. 4, 55. Rhœtum retorsisti leonis unguibus Od. ii. 19, 23.
*Roma*. Potens Ep. ii. 1, 61. Regia Ep. i. 7, 44. Domina Od. iv. 14, 44. Princeps urbium Od. iv. 3, 13. Magna Sat. i. 5, 1. Formidata Parthis Ep. ii. 1, 256. Ferox Od. iii. 3, 44. Possis nihil urbe Roma visere majus Carm. Sæc. 11. Incolumi Jove et Roma urbe Od. iii. 5, 12. Suis ipsa viribus ruit Epod. 16, 2. Roma si vestrum est opus Carm. Sæc. 37. Jactamus jampridem omnis te Roma beatum Ep. i. 16, 18. Romæ Tibur amem, Tibure Romam Ep. i. 8, 12. Dum tu declamas Romæ Ep. i. 2, 2. Carus eris Romæ Ep. i. 20, 10. Romæ dulce fuit reclusa mane domo vigilare Ep. ii. 1, 103. Romæ nutriri mihi contigit Ep. ii. 2, 41. Romæ, seu Fors ita jusserit, exsul Sat. ii. 1, 59. Romæ sponsorem me rapis Sat. ii. 6, 23. Jam mœchus Romæ, jam mallet doctor Athenis vivere Sat. ii. 7, 13. Mirari beatæ fumum strepitumque Romæ Od. iii. 29, 12. Frater erat Romæ consulti rhetor Ep. ii. 2, 87. Me Romæne poemata censes

scribere posse? ibid. 65. Romæ rus optas Sat. ii. 7, 28. Sed puerum est ausus Romam portare docendum Sat. i. 6, 76. Trahunt invisa negotia Romam Ep. i. 14, 17. Qui Capua Romam petit Ep. i. 11, 11. Dum longus inter sæviat Ilion Romamque pontus Od. iii. 3, 38. Quid debeas, o Roma, Neronibus Od. iv. 4, 37.

*Romanus.* Populus Ep. i. 1, 70. Juventus Sat. ii. 2. 52. Pubes Od. iv. 4, 46. Militia Sat. ii. 2, 10. Legio Sat. i. 6, 48. Equites Ep. ad Pis. 113. Pueri ibid. 325. Scriptores Ep. ii. 1, 29. Poetæ Ep. ad Pis. 264. Vates Ep. ii. 2, 94. Viri Ep. i. 18, 49. Acerba fata Romanos agunt Epod. 7, 17. Romanus emancipatus feminæ Epod. 9, 11. Cæcilio Plautoque dabit Romanus, Virgilio Varioque ademtum? Ep. ad Pis. 54. Ut superbas invidæ Carthaginis Romanus arces ureret Epod. 7, 6. Ne per vacuum Romano incurreret hostis Sat. ii. 1, 37. Romane Od. iii. 6, 2; Sat. i. 4, 85. Romanus an hospes Sat. ii. 4, 10. Quo sit Romana loco res Ep. i. 12, 25. Si Palatinas videt æquus arces, remque Romanam Carm. Sæc. 66. Romana brevi venturus in ora Ep. i. 3, 9. Ilia Od. iii. 9, 8. Romanæ fidicen lyræ Od. iv. 3, 23. Habitus Sat. ii. 7, 54.

*Romulus.* Romulus et Liber pater Deorum in templa recepti Ep. ii. 1, 5. Non ita Romuli præscriptum et Catonis auspiciis Od. ii. 15, 10. Taciturnitas obstaret meritis Romuli Od. iv. 8, 24. Romulum post hos primum referam Od. i. 12, 33.

*Romulus.* Romulæ custos gentis Od. iv. 5, 1. Genti Romulæ rem prolemque date Carm. Sæc. 47.

*Roscius* (*Q.*). Doctus Ep. ii. 1, 82. Roscius orabat, sibi adesses ad puteal cras Sat. ii. 6, 35.

*Rufa.* Sat. ii. 3, 216.

*Roscius.* Lex Ep. i. 1, 62.

*Rubi.* Sat. i. 5, 94.

*Rufillus.* Pastillos olet Sat. i. 2, 27; Sat. i. 4, 92.

*Rufus.* Sat. ii. 8, 58.

*Rupilius* (*Rex*, *P.*). Proscriptus Sat. i. 7, 1.

*Ruso* (*Octavius*). Fugis ut Rusonem debitor æris Sat. i. 3, 86.

*Rutuba.* Rutubæ Fulvique prœlia Sat. ii. 7, 96.

## S

*Sabæa.* Devicti Sabææ reges Od. i. 29, 3.

*Sabellus.* Renuit negitatque Sabellus Ep. i. 16, 49. Pulsis Sabellis Sat. ii. 1, 36. Anus Sat. i. 9, 29, 30. Carmina Epod. 17, 28. Ligones Od. iii. 6, 38.

*Sabinus.* Rigidi Ep. ii. 1, 25. Dicta Od. i. 9, 7. Silva Od. i. 22, 9. Sabina qualis aut perusta solibus uxor Appuli Epod. 2, 41. Vallis Od. iii. 1, 47. Ager Sat. ii. 7, 118. In arduos tollor Sabinos Od. iii. 4, 21, 22. Sabinum (sc. *vinum*) vile Od. i. 20, 1 Cœlum Ep. i. 7, 77. Satis beatus unicis Sabinis (sc. *agris*) Od. ii. 18, 14.

*Sabinus* (*amicus Horatii*). Ep. i. 5, 27.

*Sagana.* Expedita Epod. 5, 26. Quum Sagana majore Sat. i. 8, 25. Altum Saganæ caliendrum ibid. 48.

*Salaminius.* Teucer Od. i. 15, 23.
*Salamis.* Teucer Salamiua quum fugeret Od. i. 7, 21. Ambiguam tellure nova Salamina futuram ibid. 29.
*Salernum.* Ep. i. 15, 1.
*Saliaris.* Saliare Numæ carmen Ep. ii. 1, 86. Dapes Od. i. 37, 2.
*Salii.* Neu morem in Saliûm sit requies pedum Od. i. 36, 12. Candido pede in morem Saliûm ter quatient humum Od. iv. 1. 28.
*Sallustius* (*C. Cripus*). Sat. i. 2, 48. *Ad eum* Od. ii. 2.
*Samius.* Bathyllus Epod. 14, 9.
*Samnites.* Ep. ii. 2, 98.
*Samos.* Concinna Ep. i. 11, 2. Laudetur Romæ ibid. 21.
*Sappho.* Mascula Ep. i. 19, 28. Æoliis fidibus querens de puellis popularibus Od. ii. 13, 24.
*Sardinia.* Ferax Od. i. 31, 4.
*Sardis.* Crœsi regia Ep. i. 11, 2.
*Sardus.* Tigellius Sat. i. 3, 3; Ep. ad Pis. 375.
*Sarmentus.* Scurra Sat. i. 5, 52.
*Satureianus.* Caballus Sat. i. 6, 59.
*Saturnalia.* Sat. ii. 3, 4, 5.
*Saturnius.* Numerus Ep. ii. 1, 158.
*Saturnus.* Fulgens domus Saturni veteris Od. ii. 12, 9. Jovis impio tutela Saturno (*stellæ*) refulgens Od. ii. 17, 23. Ortus Saturno Od. i. 12, 50.
*Satyri.* Capripedes Od. ii. 19, 4. Protervi Ep. ad Pis. 233. Agrestes ibid. 221. Dicaces ibid. 226. Satyrorum scriptor ibid. 235. Male sanos adscripsit Liber Satyris Faunisque poetas Ep. i. 19, 4. Nympharum cum Satyris chori Od. i. 1, 31. Satyrum movetur Ep. ii. 2, 125.
*Scæva* (*esse videtur Cassii Scævæ filius*). *Ad eum* Ep. i. 17.
*Scæva* (*homo prodigus*). Nepos Sat. ii. 1, 53.
*Scamander.* Frigida parvi Scamandri flumina Epod. 13, 14.
*Scaurus.* 1, illum balbutit Scaurum pravis fultum male talis Sat. i. 3, 48. 2, *Scauri:* Regulum et Scauros referam Od. i. 12, 37.
*Scipiades.* Virtus Scipiadæ Sat. ii. 1, 72. Poteras scibere fortem, Scipiadam ut sapiens Lucilius Sat. ii. 1, 17.
*Scopas.* Od. iv. 8, 6.
*Scorpius.* Formidolosus Od. ii. 17, 17.
*Scylla.* Ep. ad Pis. 145.
*Scytha et Scythes.* Bellicosus Od. ii. 11, 1. Profugus Od. iv. 14, 42; Od. i. 35, 9. Gelidus Od. iv. 5, 25. Scythæ laxo meditantur arcu cedere campis Od. iii. 8, 23, 24. Campestres Od. iii. 24, 9. Superbi Carm. Sæc. 55.
*Scythicus.* Amnis Od. iii. 4, 36.
*Sectanus.* Sat. i. 4, 112.
*Semele.* Thebana Od. i. 19, 2.
*Semeleius.* Thyoneus Od. i. 17, 22.
*Septembris.* Horæ Ep. i. 16, 16.
*Septicius.* Ep. i. 5, 26.
*Septimius* (*T.*). Ep. i. 9, 1. *Ad eum.* Od. ii. 6.

*Seres.* Quid Seres et Bactra parent Od. iii. 29, 27. Edicta rumpent Juiia non Seres Od. iv. 15, 23. Subjecti Orientis oræ Seræ et Indi Od. i. 12, 56.

*Sericus.* Sagittæ Od. i. 29, 9.

*Servilius.* Sat. ii. 8, 21.

*Servius.* Sat. i. 10, 86.

*Sextilis.* Ep. i. 7, 2; Ep. i. 11, 19.

*Sextius* (*L.*). *Ad eum* Od. i. 4.

*Sibyllinus.* Versus Carm. Sæc. 5.

*Sicanus.* Ætna Epod. 17, 32.

*Siculus.* Unda Od. iii. 4, 28; Od. iv. 4, 44. Mare Od. ii. 12, 2. Epicharmus Ep. ii. 1, 58. Poeta Ep. ad Pis. 463. Tyranni Ep. i. 2, 58. Dapes Od. iii. 1, 18. Vaccæ Od. ii. 16, 33. Fructus Ep. i. 12, 1.

*Sidonius,* Astrum Ep. i. 10, 26. Nautæ Epod. 16, 61.

*Silenus.* Custos famulusque Dei Silenus alumni Ep. ad Pis. 239.

*Silvanus.* Silvanum lacte piabant Ep. ii. 1, 143. Horridi Silvani dumeta Od. iii. 29, 23. Tutor finium Epod. 2, 22.

*Simo.* Ep. ad Pis. 238.

*Simois.* Lubricus Epod. 13, 14.

*Sinuessa.* Sat. i. 5, 40.

*Sinuessanus.* Petrinus Ep. i. 5, 5.

*Siren.* Improba Sat. ii. 3, 14. Sirenum voces Ep. i. 2, 23.

*Sisenna.* Sat. i. 7, 8.

*Sisyphus* (*Æoli filius*). Damnatus longi Sisyphus laboris Od. ii. 14, 20. Optat supremo collocare Sisyphus in monte saxum Epod. 17, 68. Vafer Sat. ii. 3, 21

*Sisyphus* (*nanus Antonii*). Abortivus Sat. i. 3, 47.

*Sithonii.* Sithoniis non levis Evius Od. i. 18, 9. Nix Od. iii. 26, 10.

*Smyrna.* Ep. i. 11, 3.

*Socraticus.* Domus Od. i. 29, 14. Chartæ Ep. ad Pis. 310. Sermones Od. iii. 21, 9.

*Sophocles.* Ep. ii. 1, 163.

*Soracte.* Alta nive candidum Od. i. 9, 2.

*Sosii.* Prostes Sosiorum pumice mundus Ep. i. 20, 2. Hic meret æra liber Sosiis Ep. ad Pis. 345.

*Spartacus.* Acer Epod. 16, 5. Vagans Od. iii. 14, 19.

*Staberius.* Hæredes Staberî Sat. ii. 3, 84. Credo hoc Staberî prudentem animum vidisse ibid. 89.

*Stertinius.* Si quid Stertinius veri crepat Sat. ii. 3, 33. Hæc mihi Stertinius arma dedit ibid. 296. Empedocles an Stertinium deliret acumen Ep. i. 12, 20.

*Stesichorus.* Stesichori graves Camœnæ Od. iv. 9, 8.

*Sthenelus.* Sciens pugnæ Od. i. 15, 24. Non pugnavit Sthenelus solus dicenda Musis prœlia Od. iv. 9, 20.

*Stoicus.* Libelli Epod. 8, 5. Cur, Stoice? Sat. ii. 3, 160; ibid. 300.

*Stygius.* Unda Od. ii. 20. 8. Fluctus Od. iv. 8, 25.

*Styx.* Od. i. 34, 10.

*Suadela.* Ac bene numinàtum decorat Suadela Ep. 1. 6, 38.
*Suburanus.* Canes Epod. 5, 58.
*Sulcius.* Acer Sat. i. 4, 65.
*Sulla* (*L. Cornelius*). Sullæ gener Sat. i. 2, 64
*Sulpicius.* Horrea Od. iv. 12, 18.
*Surrentum.* Amœnum Ep. i. 17, 52.
*Surrentinus.* Vina Sat. ii. 4, 55.
*Sybaris.* Od. i. 8, 2.
*Sygambri.* Feroces Od. iv. 2, 36. Cæde gaudentes Od. iv. 14, 51.
*Syrius.* Malobathrum Od. ii. 7, 8.
*Syrtes.* Æstuosæ Od. i. 22, 5. Barbaræ Od. ii. 6, 3. Gætulæ Od. ii. 20, 15. Exercitæ Noto Epod. 9, 31.
*Syrus.* Merx Od. i. 31, 12.
*Syrus* (*vulgare apud Comicos servi nomen*). Sat. i. 6, 38.
*Syrus* (*gladiator*). Sat. ii. 6, 44.

T

*Tænarus.* Invisi horrida Tænari sedes Od. i. 34, 10.
*Tanais* (*fluvius*). Discors Od. iii. 29, 28. Extremus Od. iii 10, 1. Non Tanain prope flumen orti Od. iv. 15, 24.
*Tanais* (*spado quidam*). Sat. i. 1, 105.
*Tantalus.* Tantalus a labris sitiens fugientia captat flumina Sat. i. 1, 68. Egens benignæ semper dapis Epod. 17, 66. Tantalus atque Tantali genus Od. ii. 18, 37.
*Tarentinus.* Venenum Ep. ii. 1, 207
*Tarentum.* Ep. i. 16, 11; Sat. i, 6, 105. Lacedæmonium Od. iii. 5, 56. Molle Sat. ii. 4, 34. Imbelle Ep. i. 7, 45. Neptunus sacri custos Tarenti Od. i. 28, 29.
*Tarpa* (*Sp. Metius*). Judice Tarpa Ep. i. 10, 38.
*Tarquinius* (*Superbus*). Unde regno pulsus fuit Sat. i. 6, 13. Superbi Tarquinii fasces Od. i. 12, 35.
*Tartarus.* Narrat pæne datum Peleum Tartaro Od. iii. 7, 17. Habent Tartara Panthoiden Od. i. 28, 10.
*Taurus* (*T. Statilius*). Ep. i. 5, 4.
*Teanum.* Ep. i. 1, 86.
*Tecmessa.* Captiva Od. ii. 4, 6.
*Teius.* Anacreon Epod. 14, 10. Fides Od. i. 17, 18.
*Telamon.* Telamone natus Od. ii. 4, 5: vid *Ajax.*
*Telegonus.* Parricida Od. iii. 29, 8.
*Telemachus.* Proles patientis Ulyssei Ep. i. 7, 40.
*Telephus* (*Herculis ex Auge filius, Teuthrantis patris adoptivi in Mysiæ regno successor*). Telephus et Peleus, quum pauper et exsul, projicit ampullas Ep. ad Pis. 96. Telephe vel Peleu, male si mandata loqueris ibid. 104. Movit nepotem Nereium Epod. 17, 8.
*Telephus* (*juvenis Græcus*). Telephi cervix rosea Od. i. 13, 1. Telephum occupavit puella Od. iv. 11, 21. *In eum* Od. iii. 19.
*Tempe.* Thessala Od. i. 7, 4. Zephyris agitata Od. iii. 1, 24. Vos Tempe tollite laudibus Od. i. 21, 9.
*Tempestas.* Agna immolabitur Tempestatibus Epod. 10, 24.

*Terentius.* (*P.*). Dicitur vincere Terentius arte Ep. ii. 1, 59 Terenti fabula Sat. i. 2, 20.

*Teridates.* Quid Teridatem terreat Od. i. 26, 5.

*Terminalis.* Terminalia festa Epod. 2, 59.

*Terminus.* Carm. Sæc. 27.

*Teucer.* Teucer Salamina patremque quum fugeret Od. i. 7, 21. Salaminius Od. i. 15. 23. Primusve Teucer tela Cydonio direxit arcu Od. iv. 9, 17. Teucrum non violavit Sat. ii. 3, 204. Nil desperandum Teucro duce et auspice Teucro Od. i. 7, 27

*Teucer.* Pulvis Od. iv. 6, 12.

*Thalia.* Argiva Od. iv. 6, 25.

*Thaliarchus. Ad eum* Od. i. 9.

*Thebæ.* Echioniæ Od. iv. 4, 64. Thebarum rector Ep. i. 16, 74. Thebæ Baccho insignes Od. i. 7, 3. Thebis Sat. ii. 5, 84; Ep. ii. 1, 213; Ep. ad Pis. 118.

*Thebanus.* Semele Od. i. 19, 2. Thebanæ conditor arcis Ep. ad Pis. 324. Modi Ep. i. 3, 13.

*Theonnius.* Dens Ep. i. 18, 82.

*Theseus.* Nec Lethæa valet Theseus abrumpere vincula Pirithoo Od. iv. 7, 27.

*Thespis.* Quid Sophocles et Thespis utile ferrent Ep. 1, 163. Dicitur plaustris vexisse poemata Thespis Ep. ad Pis. 276.

*Thessalus.* Tempe Od. i. 7, 4. Victor Od. ii. 4, 10. Thessala voce Epod. 5, 45. Ignes Od. i. 10, 15. Portenta Ep. ii. 2, 209. Venena Od. i. 27, 21.

*Thetis.* Marinæ filius Thetidis Od. i. 8, 14; Od. iv. 6, 6. Dea natus Thetide Epod. 13, 12.

*Thraca et Thrace.* Ut nec frigidior Thracam ambiat Hebrus Ep. i. 16, 13. Thracane vos, an pingues Asiæ campi morantur? Ep. i. 3, 5. Bello furiosa Od. ii. 16, 5. Nive candida Od. iii. 25, 11.

*Thracius.* Impellunt animæ lintea Thraciæ Od. iv. 12, 2. Thracio bacchante vento Od. i. 25, 11.

*Thrax et Threx.* Lycurgus Od. ii. 19, 16. Gallina Sat. ii. 6, 44. Ad imum Threx erit Ep. i. 18, 36. Quale posset impia mollire Thracum pectora Epod. 5, 14. Scyphis pugnare Thracum est Od. i. 27, 2.

*Threicius.* Aquilo Epod. 13, 3. Orpheus Od. i. 24, 13.

*Thressa.* Chloe Od. iii. 9, 9.

*Thurnius.* Ornytus Od. iii. 9, 14. Viscus Sat. ii. 8, 20.

*Thyestes.* Cœna Thyestæ Ep. ad Pis. 91. Iræ Thyesten exitio gravi stravere Od. i. 16, 17.

*Thyesteus.* Preces Epod. 5, 86.

*Thyias.* Concita tympano Od. iii. 15, 10. Pervicaces Od. ii. 19, 9.

*Thynus.* Merx Od. iii. 7, 3

*Thyoneus.* Nec Semeleius cum Marte confundet Thyoneus prœlia Od. i. 17, 23.

*Tibernius.* Lupus Sat. ii. 2, 31. Flumen Ep. i. 11, 4. Undæ Od. iii. 12, 6.

*Tiberis.* Flavus Od. ii. 3, 18; Od. i. 2, 13; Od. i. 29, 12. Per brumam Tiberis Ep. i. 11, 19. Et Tiberim reverti quis neget Od.

i. 29, 12. Transnanto Tiberim Sat. ii. 1, 8. Nudus in Tiberi stabit Sat. ii. 3, 292. Trans Tiberim longe cubat Sat. i. 9, 18.

*Tiberius.* Sat. ii. 3, 173.

*Tibullus:* vid. *Albius Tibullus.*

*Tibur.* Argeo positum colono Od. ii. 6, 5. Supinum Od. iii. 4, 23. Udum Od. iii. 29, 6. Fertile Od. iv. 3, 10. Vacuum Ep. i. 7, 45. Romæ Tibur amem, Tibure Romam Ep. i. 8, 12. Mite solum Tiburis Od. i. 18, 2. Uvidum Od. iv. 2, 31. Densa Tiburis umbra tui Od. i. 7, 21. Puer natus Tibure vel Gabiis Ep. ii. 2, 3.

*Tiburnus.* Lucus Od. i. 7, 13.

*Tiburs.* Via Sat. i. 6, 108. Picenis cedent pomis Tiburtia Sat. ii. 4, 70.

*Tigellius.* Sardus Sat. i. 3, 3. Cantor Sat. i. 2, 3. Hermogenes Sat. i. 4, 72; Sat. i. 10, 80. Tigellius Sat. i. 10, 90.

*Tigris.* Rapidus Od. iv. 14, 46.

*Tillius.* Sat. i. 6, 24 *et* 107.

*Timagenes.* Timagenis æmula lingua Ep. i. 19, 15.

*Tiresias.* Sat. ii. 5, 1.

*Tisiphone.* Sæva Sat. i. 8, 34.

*Titanes.* Impii Od. iii. 4, 43.

*Tithonus.* Remotus in auras Od. i. 28, 8. Longa Tithonum minuit senectus Od. ii. 16, 30.

*Titius.* Romana brevi venturus in ora Ep. i. 3, 9.

*Tityos.* Invito risit vultu Od. iii. 11, 21. Raptor Od. iv. 6, 2. Incontinens Od. iii. 4, 77. Qui (*sc. Pluto*) Tityon tristi compescit unda Od. ii. 14, 8.

*Torquatus* (*L. Manlius*). Torquato consule Epod. 13. 6. *Ad eum* Od. iv. 7, *et* Ep. i. 5.

*Transius.* Sat. ii. 2, 99.

*Trebatius* (*Testa, C.*). *Ad eum* Sat. ii. 1.

*Trebonius.* Non bella est fama Trebonî Sat. i. 4, 114.

*Triquetrus.* Prædia Sat. ii. 6, 55.

*Trivicus.* Vicina villa Trivici Sat. i. 5, 79.

*Troes.* Male feriati Od. iv. 6, 15.

*Troja.* Haud ita Trojæ me gessi Sat. ii. 5, 19. Sub lacrimosa Trojæ funera Od. i. 8, 14. Iniqua Trojæ castra Od. i. 10, 15. Trojæ prope victor altæ Od. iv. 6, 3. Domitor Trojæ Ep. i. 2. 19. Captæ post tempora Trojæ Ep. ad Pis. 141. Capta classem reducere Troja Sat. ii. 3, 191. Avitæ tecta velint reparare Trojæ Od. iii. 3, 60. Ardens Carm. Sæc. 41. Trojam canemus Od. iv. 15, 31.

*Trojanus.* Bellum Ep. ad Pis. 147; Ep. i. 2, 1. Tempora Od. i. 28, 11.

*Troilus.* Impubes Od. ii. 9, 15.

*Troius.* Troia sacerdos Od. iii. 3, 32.

*Tullius* (*Servius*). Ante potestatem Tullî Sat. i. 6, 9.

*Tullius* (*Hostilius*). Dives Od. iv. 7, 15.

*Tullus.* Consule Tullo Od. iii. 8, 12.

*Turbo.* Majorem rides Turbonis in armis spiritum Sat. ii. 3, 310.

*Turius.* Sat. ii. 1, 49.

*Tusculum.* Superui villa candens Tusculi Epod. 1, 29.
*Tuscus* (*vicus Romæ*). Tusci turba impia vici Sat. ii. 3, 228.
*Tuscus.* Amnis ostia sub Tusci Sat. ii. 2, 33. Mare Ep. ii. 1, 202. Æquora Od. iv. 4, 54.
*Tydides.* Atrox Tydides melior patre Od. i. 15, 28. Ope Palladis superis par Od. i. 6, 16.
*Tyndaridæ.* Clarum Tyndaridæ sidus Od. iv. 8, 31. Fortissima Tindaridarum Sat. i. 1, 100.
*Tyndaris. Ad eam* Od. i. 17.
*Typhœus.* Od. iii. 4, 53.
*Tyrius.* Merces Od. iii. 29, 60. Vestes Sat. ii. 4, 84. Colores Ep. i. 6, 18.
*Tyrrhenus.* Non te Penelopen difficilem procis parens Tyrrhenus genuit Od. iii. 10, 11. Tyrrhena regum progenies Od. iii. 29, 1. Mare Od. i. 11, 6; Od. iii. 24, 4. Æquor Od. iv. 15, 3. Sigilla Ep. ii. 2, 180.
*Tyrtæus.* Tyrtæus mares animos in Martia bella versibus exacuit Ep. ad Pis. 402.

U

*Ulubræ.* Ep. i. 11, 30.
*Ulysses, Ulysseus, et Ulyxeus.* Duplex Od. i. 6, 7. Patiens Ep. i. 7, 40. Inclytus Sat. ii. 3, 197. Ithacensis Ep. i. 6, 63. Laboriosa cohors Elyssei Ebop. 16, 62. Laboriosi remiges Ulyssei Epod. 17, 16. Proposuit nobis utile exemplar Ulyssem Ep. i. 2, 18. Aut ipsum violavit Ulyssem Sat. ii. 3, 205. Quartæ esto partis Ulysses hæres Sat. ii. 5, 100.
*Umber.* Aper Sat. ii. 4, 40.
*Umbrenus.* Sat. ii. 2, 133.
*Ummidius.* Sat. i. 1, 95.
*Ustica.* Cubans Od. i. 17, 11.
*Utica.* Ep. i. 20, 13.

V

*Vacuna.* Post fanum putre Vacunæ Ep. i. 10. 49
*Vala:* vid. *Numonius.*
*Valerius:* vid. *Læviuus.*
*Valgius* (*Rufus. T.*). Sat. i. 10, 82. *Ad eum* Od. ii. 9.
*Varia.* Ep. i. 14, 3.
*Marius* (*L.*). Forte epos acer, ut nemo, Varius ducit Sat. i. 10, 44. Plotius et Varius Sat. i. 5, 40; Sat. i. 10, 81. Virgilius Variusque poetæ Ep. ii. 1, 247. Quid autem Cæcilio Plautoque dabit Romanus, ademtum Virgilio Varioque? Ep. ad Pis. 55. Non Viscum pluris amicum, non Varium facies Sat. i. 9, 23. Scriberis Vario fortis Od. i. 6, 1. Optimus olim Virgilius, post hunc Varius, dixere quid essem Sat. i. 6, 55. Varius mappa compescere risum vix poterat Sat. ii. 8, 61. Infra, si memini, Varius ibid. 21.
*Varro* (*P. Terentius*). Atacinus Sat. i. 10, 46.
*Varus. Ad eum* Od. i. 18
*Vaticanus.* Mons Od. i. 20, 7.

*Veia.* Ligonibus duris humum exhauriebat Epod. 5, 29.
*Veianius.* Latet abditus agro Ep. i. 1, 4.
*Veiens.* Veientis arvi emtum cœnat olus Ep. ii. 2, 167.
*Veientanus* Veientanum (*vinum*) festis potare diebus Sat. ii. 3, 143.
*Velabrum.* Sat. ii. 3, 229.
*Velia.* Ep. i. 15, 1.
*Velina.* Ep. i. 6, 52.
*Venafranus.* Venafranæ olivæ bacca Sat. ii. 4, 69. Agri Od. iii. 5, 55.
*Venafrum.* Oleo, quod prima Venafri pressit cella Sat. ii. 8, 45.
*Venus.* Decens Od. i. 18, 6. Grata Od. iv. 6, 21. Marina Od. iii. 26, 5; Od. iv. 11, 15. Regina Gnidi Paphique Od. i. 30, 1. In me tota ruens Cyprum deseruit Od. i. 19, 9. Perfidum ridens Od. iii. 27, 76. Si læta aderit Venus Od. iii. 21, 21. Dum favet nox et Venus Od. iii. 11, 50. Jam Cytherea choros ducit Od. i. 4, 5. Ridet hoc ipsa Venus Od. ii. 8, 13. Si non Acrisium Jupiter et Venus risissent Od. iii. 16, 6. Intermissa, Venus, diu rursus bella moves Od. iv. 1, 1 Oscula quæ Venus quinta parte nectaris imbuit Od. i. 13, 15. Veneris muneribus potens Od. iv. 10, 1. Veneris præsidio ferox Od. i. 15. 13. Veneris sodalis cratera Od. iii. 18, 6. Clarus Anchisæ Venerisque sanguis Carm. Sæc. 50. Sic visum Veneri Od. i. 33, 10. Ingratam Veneri Od. i. 33, 10. Ingratam veneri pone superbiam Od. iii. 10, 9. Venerem canebat Od. i. 32, 9. Almæ progeniem Veneris canemus Od. iv. 15, 32: cf. Ind. Verb.
*Venusinus.* Colonus Sat. ii. 1, 36. Silvæ Od. i. 28, 26.
*Vertumnus.* Vertumnis, quotquot sunt, natus iniquis Sat. ii. 7, 14. Vertumnum Janumque spectare videris Ep. i. 20. 1.
*Vesta.* Templa Vestæ Od. i. 2, 16. Intra penetralia Vestæ Ep. ii. 2, 114. Ventum erat ad Vestæ Sat. i. 9, 35. Æterna Od. iii. 5, 11. Minus audiens aormina Vesta Od. i. 2, 29.
*Vibidius.* Sat. ii. 8, 22, 33, 40, 80.
*Villius.* In Fausta Sullæ gener Sat. i. 2, 64.
*Vindelici.* Videre Rhætis bella sub Alpibus Drusum gerentem Vindelici Od. iv. 4, 18. Legis expertes Latinæ Od. iv. 14, 8.
*Vinius* (*Fronto Asella, C.*) *Ad eum* Ep. i. 13.
*Virgilius* (*Maro P.*) Molle atque facetum Virgilio annuerunt gaudentes rure Camœnæ Sat. i. 10, 45. Tibi creditum debes Virgilium finibus Atticis Od. i. 3, 6; Sat. i. 10, 81; Ep. i. 5, 40; ibid. 48; Ep. ii. 1, 147; Ep. ad Pis. 55. *Ad eum* Od. iv. 12.
*Viscus* (*Vibius*). Amicus Sat. i. 9, 22. Viscorum uterque Sat. i. 10, 83.
*Viscus.* Thurinus Sat. ii. 8, 20.
*Visellius.* Socer Viselli Sat. i. 1, 105.
*Volanerius.* Scurra Sat. ii. 7, 15.
*Voranus.* Fur Sat. i. 8, 39.
*Vulcanus.* Dum graves Cyclopum Vulcanus ardens urit officinas Od. i. 4, 8. Hinc avidus stetit Vulcanus Od. iii. 4, 59. veterem dilapso culinam Vulcano Sat. i. 5, 74.

*Vulteius.* Vulteius, nomine Mena Ep. i. 7, 55. Vilia vendens ibid. 64. Durus, ait Vultei, nimis attentusque videris esse mihi ibid. 91.
*Vultur.* Appulus Od. iii. 4, 9.

X

*Xanthias* (*Phoceus*). *Ad eum* Od. ii. 4
*Xanthus.* Amnis Od. iv. 6, 26.

Z

*Zephyri.* Zephyris agitata Tempe Od. iii. 1, 24. Mitescunt frigora Zephyris Od. iv. 7, 9.
*Zethus* (*frater Amphionionis*). Ep. i. 18, 42.

FINIS.

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# EXPLANATION

OF

## ABBREVIATIONS AND REFERENCES IN THE NOTES.

Acron. Basle Ed. Henric. Petr.
A. *Anthon.* New York, 1830.
Ascens. *Ascensius.* Basle Ed. 1580.
Aylmer. London, 1824.
B. *Baxter.* London, 1725, and 1826.
Batteux. Paris, 1750.
Bentl. *Bentley.* Amsterdam, 1713.
Bothe. Heidelberg, 1820.
C. *Cruquius.* Leyden, 1603.
Colman. London, 1783.
Cuning. *Cuningham.* Hag. Comit, 1721.
Dillenb. *Dillenberger.*
D. *Doëring.* Glasgow, 1826.
Dac. *Dacier.* Paris, 1709.
Des. (or Delph.) *Desprez.* London, 1826.
E. *Ernesti.* (Clav. Horat.) Berlin, 1802.
F. *Francis.* Dublin, 1764.
Fabr. *Fabricius.* Basle Ed. 1580.
Fea. Rom. 1811, and Heidelberg, 1820.
G. *Gesner.* Leipsic, 1752, and London, 1826.
Glar. *Glareanus.* Basle Ed. 1580.
H. Heindorff. Breslaw, 1815.
Hein. *Heinrich.*
Heins. *Heinsius.* Leyden, 1612.
Hunter. Cupar, 1813.
Hurd. Dublin, 1763.
J. *Jahn.* London, 1824.
Juvenc. *Juvencius.* Paris, 1721.
Knox. London, 1824.
L. *Lambinus.* Aurel, 1605.
Landin. *Landinus.* Basle Ed. 1580.
Manut. *Manutius.* Leyden, 1559.
Minell. *Minellius.* Rotterdam, 1677.
Mitsh. *Mitscherlich.*
Muret. *Muretus.* Leyden, 1559.
Orell. *Orellius.* Berlin, 1843.
Porphyr. *Porphyrion.* Basle Ed. 1580.
Rutgers. *Rutgersius.* Traject. 1699.
S. *Sanadon.* Paris, 1728.
Sal. *Salmasius.* Variorum Ed.
Sch. *Schol. Cruq.* Leyden, 1603.
Steph. *Stephens.* Paris, 1600.
T. *Torrentius.* Antwerp, 1608.
Tate. Cambridge, 1832.
Turneb. *Turnebus.* Paris, 1605.
—(Adversaria.) Argent. 1599.
V. *Valpy.* London, 1826.
Var. *Variorum.* Leyden, 1663.
Wakefield. London, 1794.
—(Silva Critica) Cambridge, 1779.
Wieland. Leipsic, 1816.
Watson. London, 1750.
Z. Zeune. London, 1826.
Zurck. Haarlem, 1696.

¶ Denotes the change of speaker.

## Note, on Sat. I. 6. 74—76.

Cum operis Orellianis ultimus Horatii nostri quaternio traditus esset, gratissimo dono accepi C. F. Hermanni, professoris Marburgensis, disputationem de loco Horatii Serm. I. 6, 74—76., quam quia eius sententia et mihi et Sauppio meo prorsus probatur, hic excerpere iuvat. P. 29. :—Feriis deductis si octo tantum anni mensibus scholas habitas esse apparuerit, facile intelligetur, cur *octonis* potissimum *idibus* æra ad Flavium a discipulis *relata* esse legamus. Has autem quadrimestres fuisse ne in coniectura quidem positum est, — si quidem integram æstatem ad idus usque Octobres libertatem a ludimagistrorum disciplina attulisse ex Martialis epigrammate videmus X. 62 : *Ludi magister, parce simplici turbæ ; Albæ Leone flammeo calent luces Tostamque fervens Iulius coquit messem ; Cirrata loris horridis Scythæ pellis — — Ferulaeque tristes, sceptra pædagogorum, Cessent et idus dormiant in Octobres*; *Aestate pueri si valent, satis discunt*, utque concedam, quod ex hoc eodem epigrammate colligi licet, nonnullos magistros, urbanos præsertim, lucri faciendi causa pueros etiam æstivo tempore ad discendum apud se adigere studuisse, hoc tamen præter morem factum esse vel ideo suspicari possumus, quia Martialis certam *iduum Octobrium* diem memorat, in qua scholas hibernas initium habuisse verisimile sit ; easdem vero idibus Iuniis finitas esse, quamquam non claris verbis poëta dicit, tamen facile inde sequitur, quod iam *Iulium* mensem scholasticorum numero eximit.— — Sic omnia recte procedunt : *octonæ idus* sunt eorum mensium, qui singulis annis scholis habendis destinabantur, his autem singulos asses, notam etiam aliunde didactri summam (Iuvenal. X. 117 : *Quisquis adhuc uno partam colit asse Minervam :*) Flavius a discipulis suis pro mercede accepit &c.—Qua tamen in opinione, octussem dumtaxat discipulos quotannis pendisse ludi magistro, me assentientem non habet Hermannus. Nam, ut magister aliquis vel centum discipulos habuisset, DCCC. assibus, id est, ne sestertio quidem per singulos dies, vitam sustentare non potuisset : cum inde a Cæsaris tempore vel gregarius miles X. asses æreos, prætorianus singulos denarios (XVI. asses) quotidie mererit. (Tacit. Ann. 1, 17.) Igitur *æra* cet. explicaverim : " Semper Idibus Octobribus, quæ *octonæ* sunt anni, quem nos dicimus, scholastici et apud Romanos et apud horum temporum Italos, pueri magistris didactri nomine solvebant non singulos asses, sed eam vel maiorem vel minorem pecuniæ summam, de qua inter hos illorumque parentes tutoresve convenerat, antequam ad magistros mitterentur."

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